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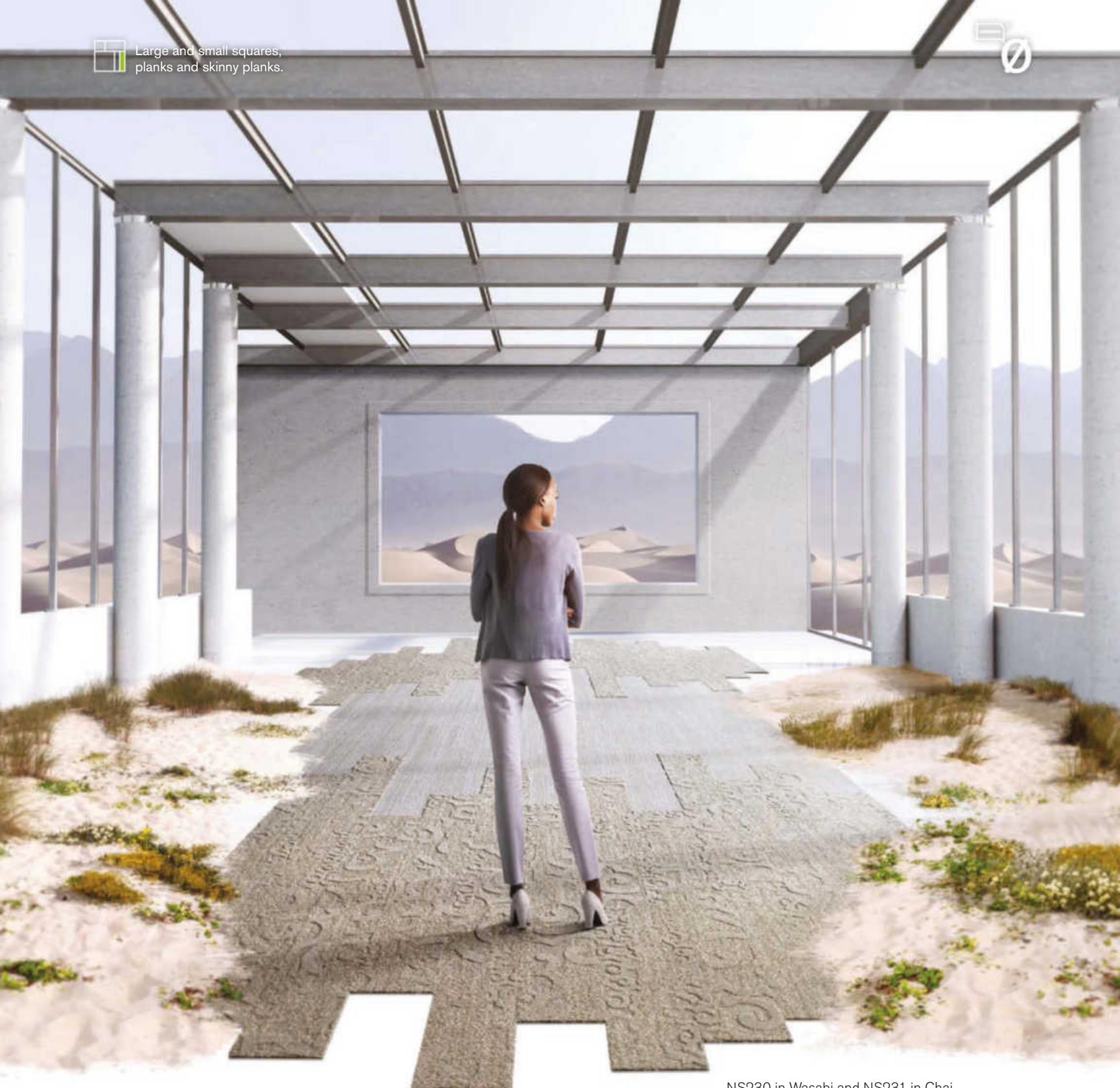


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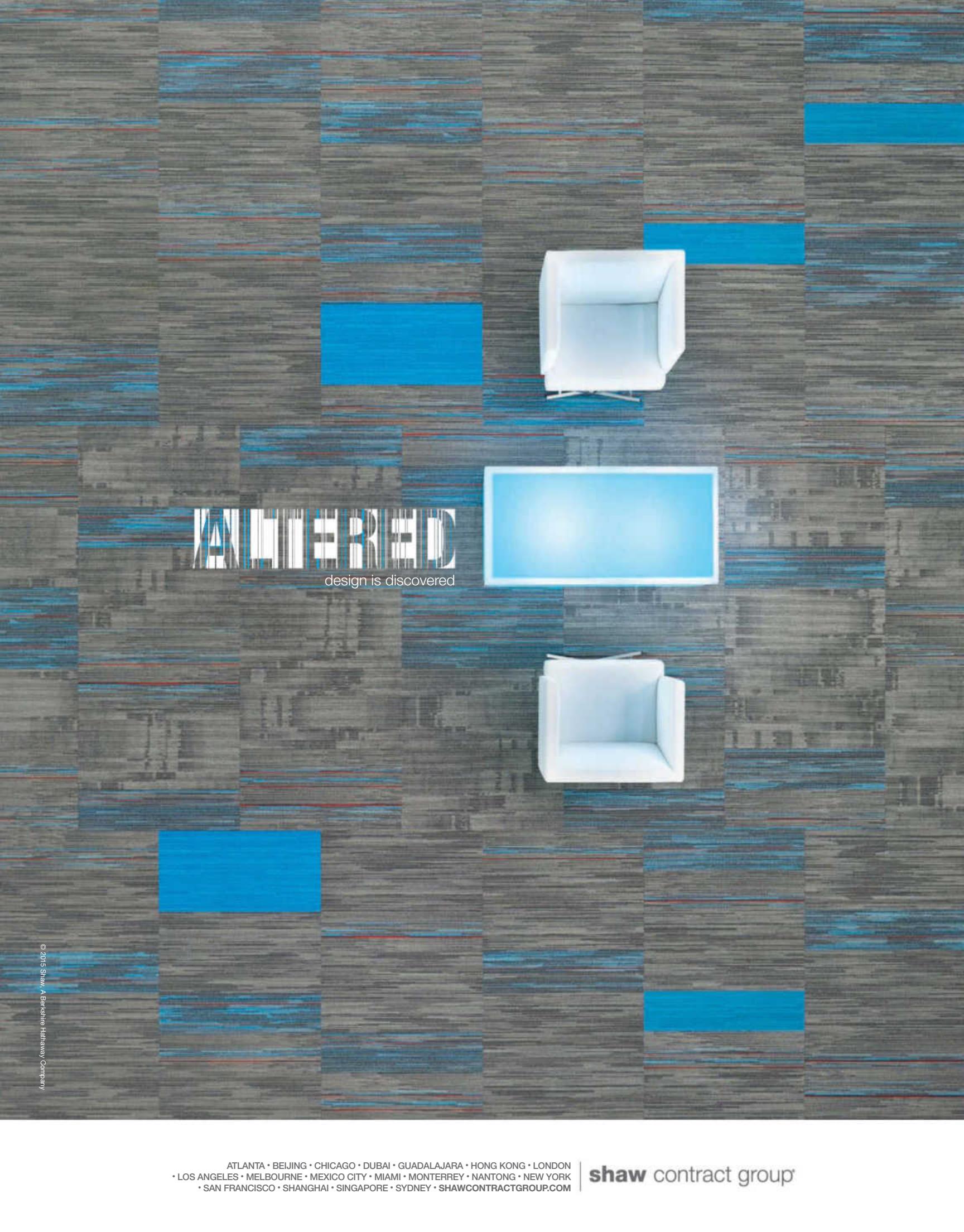


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Behind the doors of six extraordinary spaces



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**Hotel Adriatic** 3LHD remakes a once-grand hotel in Rovinj, Croatia, with a team of artists in tow. By Maroje Mrduljaš



**LittleBits** Inside the electronic gadget company's first retail venture in New York. By Austin Macdonald



**Maruhiro** A ceramics shop in Japan builds on a 400-year history. By Catherine Osborne



**Bossa** A building with two intimate spaces: one for music, the other for food. By Shonquis Moreno



**LoversLand** Castor Design shows its softer side with an all-white bridal shop in Toronto. By Michael Harris



TOP  
INTERIOR  
DESIGN  
SCHOOLS

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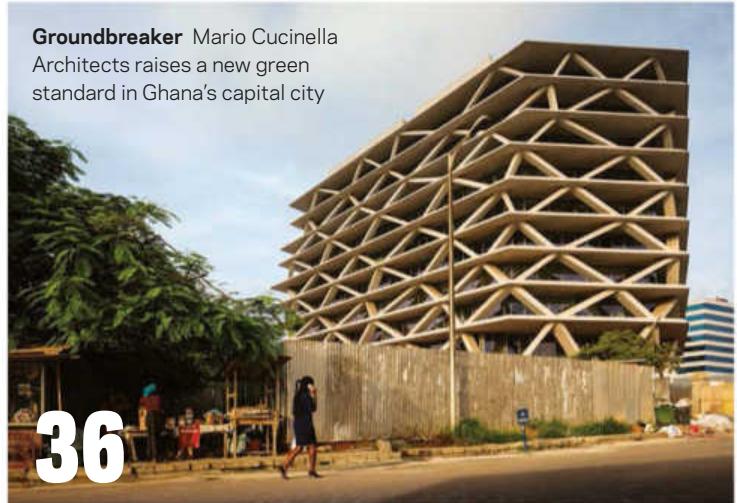


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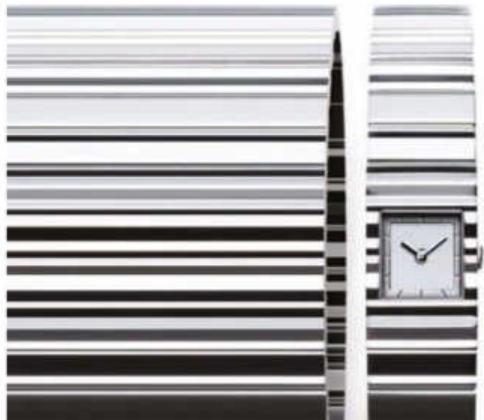


**Groundbreaker** Mario Cucinella  
Architects raises a new green  
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**The Wish List**  
40+ surefire gift ideas  
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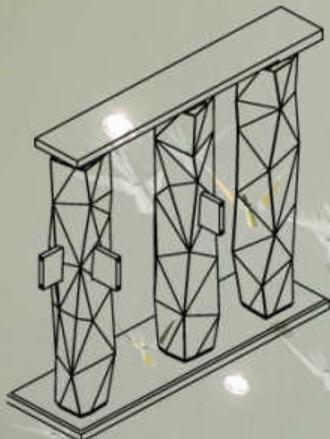
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Design: **Studio Munge**

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**Skull Set** The Museum of Arts and Design in New York presents Japanese Kōgei: Future Forward, an exhibition that focuses on the kōgei genre of traditional craft. The show features work by a dozen artists who put a modern twist on techniques rooted in the past, including Katsuyo Aoki's ornate skull *Predictive Dream XII*. It runs until February 7.

### DAILY POSTS

During December, we'll be covering some of the best industry trade shows, including IIDEX Canada in Toronto and Design Miami. Plus: check out our annual gift guide for stylish seasonal giving.

### PRODUCT GUIDE

Our guide to the best offerings on the market is updated regularly. Before the end of the year, we'll feature textiles and furnishings for the modern office, as well as surfacing and architectural products.

### TRENDING TOPICS

Log on for the latest from the world of architecture and design, including Diller Scofidio + Renfro's stunning Broad museum in downtown Los Angeles, and a look at the trends that will define 2016.

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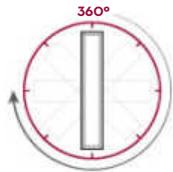
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→ **WE ASKED:** WHAT IS THE MOST SPECTACULAR INTERIOR IN YOUR CITY?



"The restaurant Spring at Somerset House is one of the most beautiful in London. And the design shops Mint, Darkroom, and Clerkenwell London are all extraordinary, in different ways."

London-based writer Ellen Himelfarb toured Peter Zumthor's remote studio in the Swiss Alps for "Master Zumthor." → [Page 82](#)



"I always take my guests to Zagreb Fair's pavilion, built in the late 1950s. It's a powerful structure, designed by Croatian architect Ivan Vitić. It has been converted into a skating rink, but all of the original modernist details are there."

For "Hotel Adriatic," writer Maroje Mrduljaš stayed at the art-rich establishment in the historical part of Rovinj, Croatia, along the northern Adriatic Sea. → [Page 58](#)



"I love the Art Gallery of Ontario's Galleria Italia, with its curved curtain glass windows anchored by warm wood framing. It's a beautiful synergy of materials, resulting in a grand space that still feels comforting and organic."

For this issue's Focus, Toronto photographer Chris Chapman captured a roundup of elegantly understated watches. → [Page 80](#)



"When I'm in New York, the Paul Rudolph House and the Judd Loft in SoHo. When I'm in Istanbul, the crystal- and silk-decked winter garden at the Dolmabahçe Palace."

Writer Shonquis Moreno explored a sensorily rich restaurant and recording studio in São Paulo for "Bossa." → [Page 76](#)

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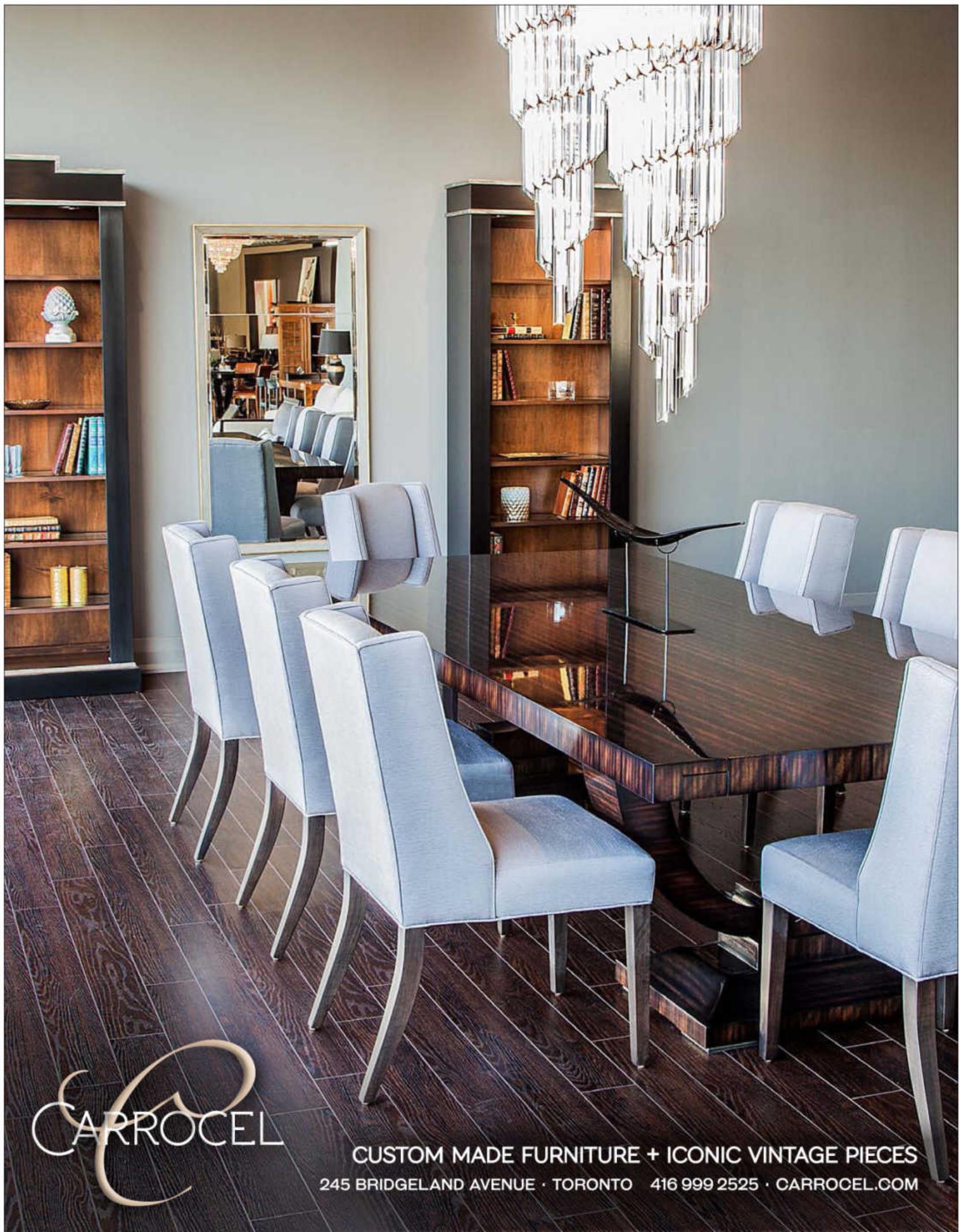
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# CONCRETE EXAMPLE

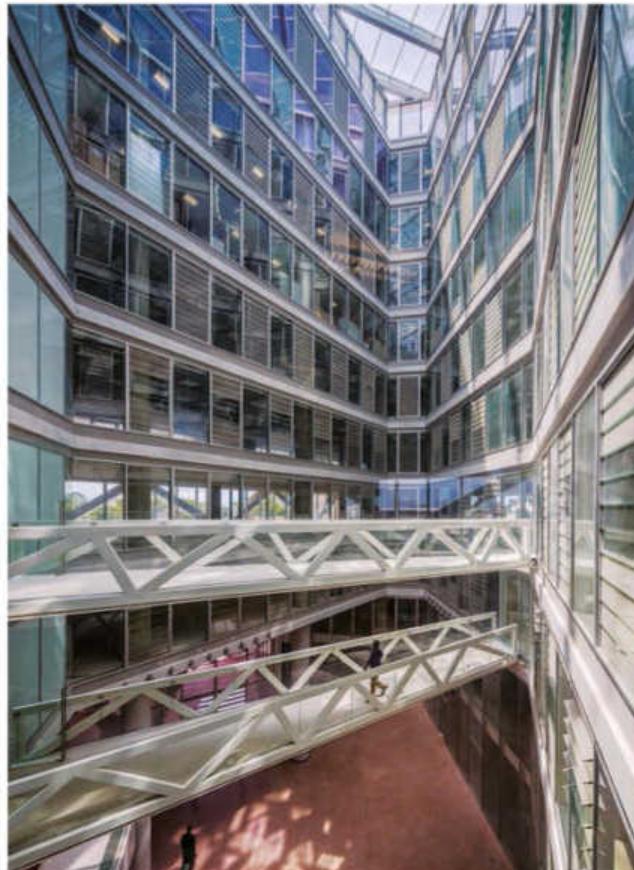
In Ghana, Mario Cucinella builds a model of sustainability for a rapidly transforming region

BY RACHEL PULFER / PHOTOGRAPHY BY FERNANDO GUERRA



↑ The columns that define the exterior and support the protruding terraces echo local art and the bark of indigenous palm trees.

↗ A central hall provides daylighting, even at the heart of the tower, with windows for natural ventilation.



**ACCRA, GHANA'S SUN-BAKED CAPITAL** of 2.3 million people, is better known on the continent for its bustle than its beauty. While it has its share of towers (including not a few hotels clustered around the airport in the core), it has little in the way of architectural icons. However, a new structure rising in the heart of the city's growing business district is poised to change that reputation.

Designed by Italian architect Mario Cucinella, One Airport Square contains nine floors of office space, with 2,000 square metres of retail. It's also the first project in the country to receive a four-star rating from the Green Building Council of South Africa, thanks to several intelligent features that pair energy efficiency and a uniquely Ghanaian panache. "We set out to establish an example in terms of environmental sustainability, as well as in ethical terms, for the next generation of office buildings in West Africa," says Cucinella.

Seen from the generous public square at the foot of the building, the most striking feature is a superstructure that combines in situ concrete floor slabs and internal pillars with zigzagging external columns of precast concrete, the primary local building material. This exoskeleton's unusual diamond pattern was inspired by the trunks of palm trees native to Ghana's coast, a motif replicated in decorative facades throughout the northeast. "We always strive to express the identity of the places we build in: their people, materials and environments," he says, "not our own architectural style." By day, the terraces shade the windows and minimize solar gain. By night, the tower glows like a golden lantern lit from within.

As visitors step inside, another major gesture is revealed: an atrium open to the sky allows hot internal air to rise, which helps with ventilation. A chief objective is to keep the building cool – crucial in a country where temperatures soar to 40 degrees in the summer, combined with humidity that rarely dips below 80 per cent. Cucinella has specified automatic presence detectors to minimize the use of artificial lighting; and a rainwater collection system that handles irrigation and grey water plumbing.

The target is to lower energy use by up to 40 per cent. If achieved, it will be a considerable advantage in a country that suffers from rolling brownouts and blackouts, and where the government has been known to abruptly announce 100 per cent hikes in the cost of electricity tariffs in an attempt to address the energy problem. For now, One Airport Square is an outlier in the city, but it may also be the shape of things to come. [mcarchitects.it](http://mcarchitects.it)



One Airport Square rises above a patchwork of commercial towers and infill near Accra's airport.



# MEDIUM AS MESSAGE

The co-author of the seminal *S, M, L, XL* weighs in on its place in a digital world

INTERVIEW BY DAVID THEODORE



This month, the Philadelphia Museum of Art bestows the Collab Design Excellence Award on graphic designer Bruce Mau. Along with the distinction, they are exhibiting his life's work, which includes over 200 books he has designed. One of these – *S, M, L, XL*, co-authored with Rem Koolhaas and edited by Jennifer Sigler – turned 20 this year, and it remains a bestseller for Monacelli Press. We spoke with Mau about what it means to design books in the age of digital publishing.

**S, M, L, XL** weighs nearly three kilograms. It has always been an oversized book, but it looks even bigger now, next to an e-reader. Is physical size important?

We considered its scale and its occupation of space when we designed it, yes, but we intended those features to be a metaphor for the work, like a brick that fit into a wall of ideas. Kindles and devices like it are wonderful, and I spend a lot of time getting information online, though the experience of an object is quite different. It occupies space, and that experience is...well, that can't be produced in any another way. The contents unfold

in time, in a way that is unique to the book.

I do think that the vast majority of books don't need to be physical. If it's just text, you get very little return on the paper used, so by all means distribute it in the most efficient way possible. But when a book is physical, it becomes a cultural object that has an impact within a cultural field.

It will become increasingly challenging for books to be published as objects. They will become more and more a product of their time, and less relevant as time goes on. That's partly the scale, but you know – it's an awful lot of paper.

Marshall McLuhan talked about how when a medium loses relevance, it becomes an art form. To some degree, that's what's happening. It's a complex experience. Think about what happened with *S, M, L, XL*. If we had put it into a normal package, it would have disappeared, and we wouldn't be having this conversation now.

**Yes, even today, it still seems to have...**

It still seems radical.

**So, do books still have a place?**

Let's come from the other direction. If we had

invented the Kindle first, the next day we would invent the book. The first thing we'd say is, We can put in images! And it can be physical! We would invent the book as a medium, because it's so beautiful. It's interesting to me that in the Kindle experience, the role of the designer is pretty much eliminated.

**That's true – except for the designer of the Kindle.**

And we have lost a whole culture in the process. Books deliver an experience, and we haven't been able to recreate in the digital realm the culture that surrounds book design. We've replaced it with efficiency, and lost the beauty and richness and complexity. Instead of the kind of experience you get with *S, M, L, XL*, you now have a more efficient delivery of text – which has its own beauty that's very powerful. But we haven't yet been able to turn the digital experience into a cultural form.

**Would you consider a digital edition of the book?**

That would be great. For someone else to do.

To read the full interview, visit [azuremagazine.com](http://azuremagazine.com).



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# SHIP SHAPE

Olafur Eliasson's Copenhagen bridge is picture-perfect for an Instagram world

BY DANIEL GOLLING / PHOTO BY ANDERS SUNE BERG



**COPENHAGENERS** take great pride in their city's appearance, and in the quality of life it offers. And so they should. Some of the most iconic contemporary architecture in the world can be found there. Buildings and local monuments regularly show up as backdrops in such television series as *The Bridge* and *The Killing*. Cirkelbroen, or the circle bridge, is the city's latest eye-catching public project to be realized, and it, too, is destined to become a dramatic tableau.

You couldn't blame location scouts for the choice. Designed by artist Olafur Eliasson, the roughly 40-metre-long structure is located in a picturesque part of the inner harbour that straddles Christianshavn Canal. It provides a new shortcut between Christiansbro and Applebys Plads, two residential areas that have been built up over the past decade or more.

The five circular platforms, supported by pylons, were inspired by Eliasson's childhood in Iceland, where fishing boats moored alongside one another enabled people to cross a body of water by walking from one to the next. The masts stand in for the towers of a suspension bridge, with cables helping to support the concrete platforms. Red-painted railings gird the decks, leaning inward at an angle that echoes the cables.

Open since August, Cirkelbroen is now part of a larger pedestrian circuit that will eventually wind all the way around Copenhagen Harbour. It also joins an A-list of architectural highlights along the route, including local firm Schmidt Hammer Lassen's addition to the Danish Royal Library, Henning Larsen's Opera House, and MVRDV's Gemini Residence. Says Eliasson, "I hope the zigzag will make pedestrians reduce their speed and take a break. I see this kind of introspection as an essential part of a vibrant city." [olafureliasson.net](http://olafureliasson.net)

← One section of the bridge rotates to allow large boats to pass through. Some 5,000 cyclists and pedestrians are expected to cross the bridge each day.



Zebrino  
Bluette

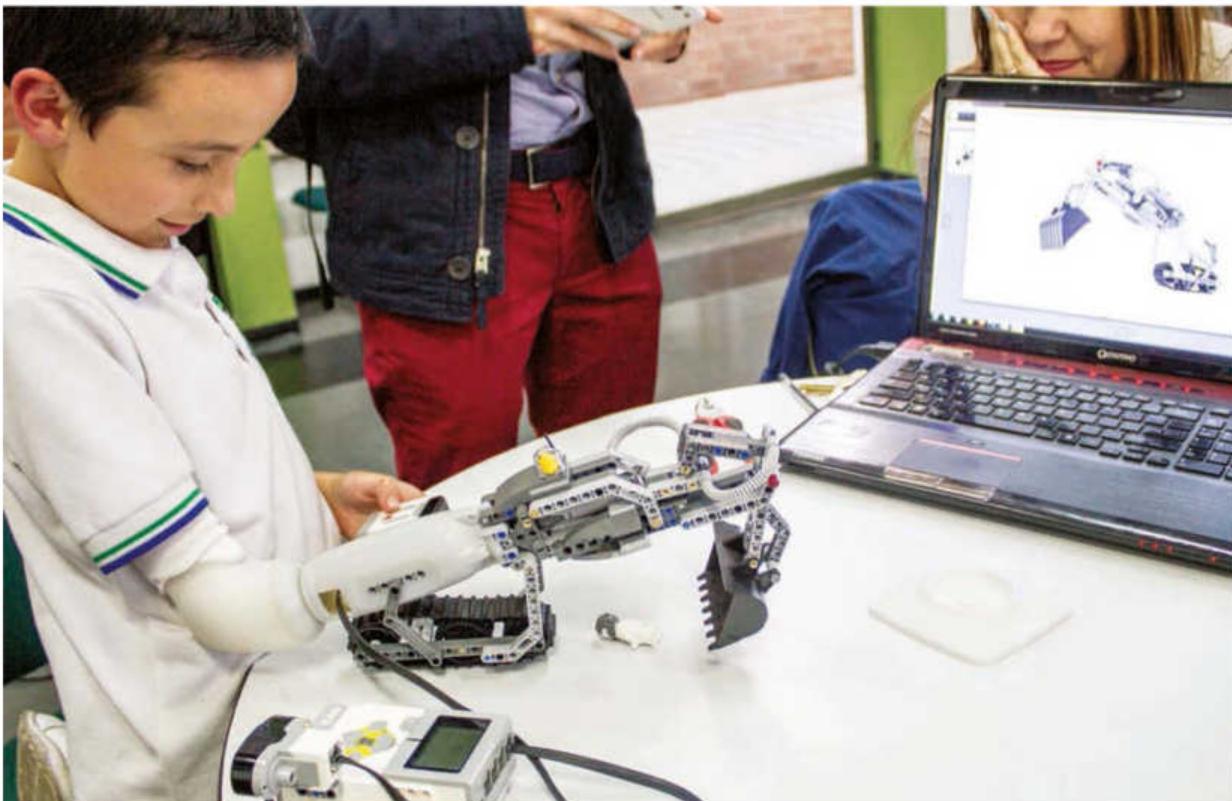
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# A TOY STORY

Carlos Arturo Torres invents a prosthetic arm that lets kids connect with Lego

BY CAROLYN PIORI



← The modular design enables kids to remove the hand and replace it with their own LEGO-built inventions.

↙ Three fingers and a thumb create a grip that delivers both precision and strength.

↓ A backhoe is just one of the creations that can be attached to the arm.



**THERE ARE MORE THAN 915 MILLION** ways to combine six standard, eight-studded LEGO bricks. This near-infinite interchangeability is one of the reasons the Danish toy is loved worldwide. It's also what inspired Carlos Arturo Torres to develop Iko, a prosthetic arm for kids that interfaces directly with LEGO. Torres hatched the idea while interning at the company's top-secret Future Lab in Billund, Denmark, during his final year at Sweden's Umeå Institute of Design. "I knew I wanted to use the bricks in a social context," he says, "but I didn't think anyone would be crazy enough to follow through." To his surprise, the concept got the green light from the lab's director almost immediately.

The initial prototype, 3-D printed in stainless steel, was realized in a matter of weeks. The arm is designed to cost less than regular prosthetics, thanks to modular components that can be changed out as the child grows, rather than replacing the entire device.

The hand module consists of three fingers opposite a thumb, a configuration that enables a precise grip when the fingers are activated separately, and a powerful grip when they work in unison. A ball-jointed wrist gives the hand full rotation.

The real value, however, is in the plug-and-twist method for assembling the three main units (hand, forearm and socket), which makes it easy to put

the prosthetic together. The kid-friendly connection method is integral to what Torres refers to as "hacking" Iko: the hand portion can be removed and replaced with a LEGO-compatible interface, turning it into a backhoe, a spaceship or anything else the wearer can imagine.

Torres' plans to include myoelectric sensors will be fulfilled in the next prototype, allowing users to operate the arm automatically. His hope is that through the universality of LEGO, Iko will help to remove stigmas that children with disabilities often face. "That's one of the project's primary goals," he says, "the connections that it can make with other kids."

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DECEMBER 2 AND 3

# IIDEX CANADA TORONTO

**"NO ONE REALLY KNOWS** what the future of the workplace will be, but it will be everywhere." This is the statement IIDEX is making with its 2015 edition. Returning to the Metro Toronto Convention Centre for the second year, along with Construct Canada, the show is also returning to its contract furniture roots.

A special feature playfully entitled Go Away! will challenge our preconceptions of how and where we work. The 186-square-metre environment, by local firm Quadrangle Architects, will model the best designs for workspaces, drawing from the collections of Keilhauer, Haworth, Steelcase and Teknion to build the experience.

Keynote speaker Clive Wilkinson may address similar ideas: the California architect is best known for the office spaces he has crafted for some of the world's most recognizable brands and corporations, including Google, Disney, Fox and the BBC.

The show continues to promote the use of stockpiled lumber from Toronto's city-wide emerald ash borer infestation, through the WoodShop special feature. This year, it will include 15 winning designs that employ salvaged ash as their primary material. [iidexcanada.com](http://iidexcanada.com)



↑ Clive Wilkinson is the keynote speaker at IIDEXCanada 2015. The California architect designed the New York headquarters for networking consultancy GLG, among other award-winning workspaces.



## DECEMBER 2 TO 6 DESIGN MIAMI MIAMI

This annual extravaganza of art and high design welcomes some new galleries this year, including Firma Casa, which will show works by the Campana brothers. Their Cangaço collection was designed specifically for the São Paulo gallery, in collaboration with Brazilian craftsman Espedito Seleiro, who is renowned for his intricate leatherwork. A pavilion built by Harvard architecture students celebrates unrealized design projects, and greets visitors to the Miami Beach Convention Center. [miami2015.designmiami.com](http://miami2015.designmiami.com)



## TO DECEMBER 12 PAVILIONS AT WASSERMAN PROJECTS DETROIT

The interdisciplinary art space launches this fall with an exhibition of architecture-scale installations. German-born, Brooklyn-based artist Markus Linnenbrink worked with Miami architect Nick Gelp on *The first one is crazy the second one is nuts* (right), which integrates building processes and painting techniques to form an interactive space within the structure. An outdoor installation by local artist Jon Brumit is also on view. [wassermanprojects.com](http://wassermanprojects.com)



## TO FEBRUARY 28 WENDELL CASTLE REMASTERED NEW YORK

Six decades into his career, the furniture maker, designer and sculptor takes a look back at his early work to inform a new line of digitally created pieces. They combine the craftsmanship Castle is known for with digital technologies, such as 3-D scanning, 3-D modelling and computer-controlled milling. The collection is on display at the Museum of Arts and Design, alongside many of his significant past works. [madmuseum.org](http://madmuseum.org)

## UPCOMING FAIRS

### NOVEMBER 18 TO 20 GREENBUILD, WASHINGTON, D.C.

Sustainable products and innovations. [greenbuildexpo.com](http://greenbuildexpo.com)

### JANUARY 12 TO 15 HEIMTEXTIL, FRANKFURT, GERMANY

The ultimate fair for contract and residential textiles. [heimtextil.messefrankfurt.com](http://heimtextil.messefrankfurt.com)

### JANUARY 16 TO 19 DOMOTEX, HANNOVER, GERMANY

Floor coverings of all kinds, including handwoven rugs and stone tiles. [domotex.de](http://domotex.de)

### JANUARY 19 TO 21 KBIS, LAS VEGAS

Fixtures, furnishings and all things kitchen and bath. [kbis.com](http://kbis.com)

### JANUARY 19 TO 22 TISE, LAS VEGAS

Stone and tile at The International Surface Event. [tisewest.com](http://tisewest.com)

### JANUARY 21 TO 24 INTERIOR DESIGN SHOW, TORONTO

Bath fittings, lighting, home furnishings and much more at Canada's premier design event. [interiordesignshow.com](http://interiordesignshow.com)

### JANUARY 22 TO 26 MAISON&OBJET, PARIS

The ultimate expo of home furnishings, accessories and decor. [maison-objet.com](http://maison-objet.com)

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SELECTION BY ERIN DONNELLY

## ↓ ASTON{E}ISHING

Dan Yeffet collaborated with Okurayama Studio on this limited edition set of low tables carved from rare Japanese *date-kan* stone. The rough exterior is partly chipped away, revealing an inky interior that is then polished to a high gloss. [danyeffet.com](http://danyeffet.com)



## → CONARTE LIBRARY

An arched wooden shelving unit and bleacher-style seating form a cozy reading nook that envelops readers in books. Architecture and branding firm Anagrama designed the space for a library in its home base of Monterrey, Mexico. [anagrama.com](http://anagrama.com)



## ↓ NEW HORIZON

For the Aarhus, Denmark, edition of the Sculpture by the Sea festival, Atelier 37.2 installed a human-scale wooden viewfinder that frames separate views of the water and sky, erasing the point where the two meet. [37-2.com](http://37-2.com)

## → MATCHBOX & COVERS

By Lassen has introduced this pocket-sized collection of matchboxes and covers. The boxes are decorated with graphic patterns by Mogens and Flemming Lassen; and the cases come in white or black lacquered steel and brass-plated versions. [bylassen.com](http://bylassen.com)



## ← DIN MARBLE CLOCK

Part of Italian brand Clique's new collection of tech accessories, this timepiece by Claudio Larcher takes advantage of Carrara marble's natural translucency to create a unique digital display. [clique-editions.com](http://clique-editions.com)



## ↑ ENDGRAIN FURNITURE

The intricate patterns of Raw Edge's self-produced furniture line are the result of dyed wooden blocks being glued together, with the grain facing outward. The CNC-carved collection includes this bench, an armchair and a console table. [raw-edges.com](http://raw-edges.com)

MASTERS OF TECHNOLOGY | SINCE 1873\*

\*Founding year of Carl Nestler, since 1956 part of GROHE. More on [grohe.com](http://grohe.com)

NEW

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The new **GROHE Essence+** kitchen faucet presents a slim architectural shape that is ideal for a contemporary kitchen, inviting touch and interaction. A distinctive, super-slim body conceals a 28 mm cartridge, ensuring years of reliable performance. The solid metal hand spray houses a toggle allowing you to switch easily between two spray patterns. **Essence+** fixtures are also available for the bath and shower, letting you create a coordinated look for your entire home. **GROHE Essence+** kitchen faucets in two finishes are available this fall.

[GROHE.CA](http://GROHE.CA)

Pure Freude  
an Wasser



# ADRIEN ROVERO

The Swiss designer finds success on his own terms, eschewing big industry in favour of independence

BY JOSEPHINE MINUTILLO



Rovero with his rotation-moulded Pomy stools, produced in a limited edition by Galerie Kreo in Paris, shortly after he launched his studio.



The candy-coloured Aspartame collection – made using synthetic materials, including Corian and silicone – was shown during design week in Milan last April.

**Born** 1981, Pompaples, Switzerland

**Location** Renens, Switzerland

**Education** Bachelor's (2004) and master's (2006) in industrial design from ECAL (Ecole cantonale d'art de Lausanne)

**Occupation** Industrial designer

**Selected awards** 2006 Jury prize, Design Parade, Villa Noailles, France; Solutions légères, for the collective Inout, Biennale du Design, Saint-Étienne; 2011 Swiss federal design prize

**Selected exhibits** 2008 Droog's A Touch of Green, Fondazione Antonio Mazzotta, Milan; 2013 Mountain Climbers, Design Miami, Basel, Switzerland; 2015 Aspartame limited edition, Brand New World, Dušan, Milan

**Selected clients** Atelier Pfister, Campeggi, Centre Pompidou, Cristalleries Saint-Louis, Droog, Hermès

**STARTING POINT** I started in design really young. In Switzerland, mandatory school ends at about 14. Most people at that point continue with their studies or learn a profession. It was not so common to do internships, but I was lucky enough to get a few short ones, and I completely fell in love with design. From there, I did an apprenticeship with a firm called Atmosphere Creative (which unfortunately no longer exists).

I went to ECAL [Ecole cantonale d'art de Lausanne] for university, not because it was an easy choice of location (I grew up in the countryside around Lausanne), but because as a school it was very open minded. There was a focus on creativity rather than on the technical aspects of design. For me, it's most important to be in an environment where you trust yourself and can experiment. You can gain the technical knowledge on your own.

**SELF-SUFFICIENT** It was a dream of mine to have my own studio. The apprenticeship gave me some practical business knowledge, and I already had a couple of projects started – an installation in a French park, and a scenography for a design magazine – when I graduated ECAL, so I thought,

"Let's try it." From there, step by step, it developed. In the beginning, I was working out of my parents' house. I designed the Pomy stool, my first collaboration with Atelier Pfister, and the Pimp series of tables and stools for Galerie Kreo in those first couple of years. Now it's been seven years that I've had a studio in Renens, a suburb of Lausanne, which I share with architects. At first, I was living there. Then I got a flat and eventually rented another area of the studio, and it continues to grow. I have a CNC machine and a nice space to do models.

It's been my fear that being independent so early would not give me access to high technology and big industry. I've never worked with huge manufacturers, though I'm of course fascinated by industry. I work with craftsmen, with small productions. So far, it's okay. Maybe I will never design a mass-produced plastic chair, but that's the danger of being established so young. It's funny, though. I get clients who are looking for someone with not so much experience, for a fresh perspective.

**BRAND RECOGNITION** I started working with Hermès after meeting Pascale Mussard, the co-artistic director. I'd won a prize in a competition called Villa



← The whimsical leather animals of the Clickazoo collection were originally created for Vienna Design Week and produced by Hermès.

↓ Scenography – such as this photography exhibition at Rovero's alma mater, ECAL – makes up about 40 per cent of his portfolio.



Noailles, in the south of France, and she approached me because she liked my display in the winners' exhibition. First I worked with them on the scenography for a private show in Paris, to exhibit the leather division's new products. Then it slowly continued and moved into a few more projects, like the series Opercule for Cristalleries Saint-Louis, a glass brand that is part of Hermès, and eventually we developed Clickazoo, a collection of foldable leather animals.

It has happened like that a few times, where first I did an exhibition design for a company and then an object. The exhibits help to connect me with clients, because you have to really understand the brand. This work also helps with income, so I try to keep a 60/40 balance with objects and scenography. The financial part of being a designer is complicated. There are so few brands doing interesting work, and lots of designers. If you do it for the money, you should change direction. It's not something we discuss at school, how difficult it will be. It's a fantastic job, but it requires patience and energy. If you're not totally sure, find something else.

**SELF-DISCIPLINED** I like to work with boundaries, whether it's for a manufacturer or not. If I work on

my own, I set up my own rules. The context for me is important. If you do a limited edition piece, like the Pimp series, the price may not be a priority. If you do something for Ikea, it's completely the opposite.

People describe my work as very conceptual. It's never a stack of functions and that's all. The Aspartame series, which I showed in Milan this year, is named for its synthetic materials: silicone and Corian. I wanted to express that it is not craft, but very much extrusions and industrial. It was not meant for mass production, more as an exploration. If that were the case, I would have thought about using different materials.

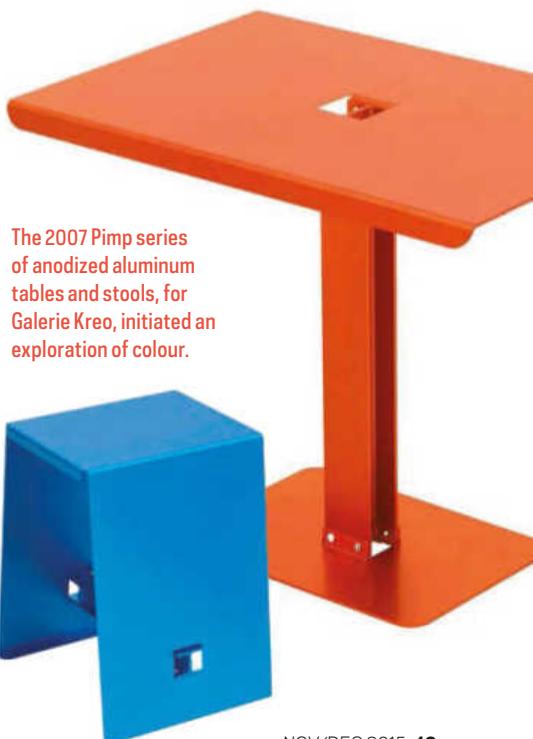
More and more, I've started to pay attention to colour. For example, Pimp started from colour. We used an aluminum anodizing process that makes bright, very specific colours you cannot get from painting.

"Playful" is a good word to describe my work. Just as long as people don't call it humorous. Like the Eameses said, toys are very serious. There is something playful and pleasurable about them, but it's not a joke. [adrienrovero.com](http://adrienrovero.com)



↑ His most recent exhibition design, a display of panoramic images, ran from June through September at the Musée Rath in Geneva.

→ One of his first collaborations with Hermès was the Opercule series of vessels, produced by Cristalleries Saint-Louis.



The 2007 Pimp series of anodized aluminum tables and stools, for Galerie Kreo, initiated an exploration of colour.

# THE WISH LIST

Our seasonal round-up for everyone on your list, from the adrenalin junkie to the worker bee *Selection by Erin Donnelly and Kendra Jackson*

## 1 CLOCHE BY WRONG FOR HAY

Lars Beller Fjetland's table lamp reinterprets the dining cloche as a coppery shade, matched with a black powder-coated arm and base. \$350, [wrongforhay.com](http://wrongforhay.com)

## 2 HENNESSY XO BY TOM DIXON

The British studio has created shimmering bottles with tessellated patterns for gold and silver editions of the cognac. From \$260, [hennessy.com](http://hennessy.com)

## 3 MONTI TASTE BY SEMPLI

This collection of beer glasses includes four styles, each one suited to either an IPA, a Pilsner, a pint or a 12-ounce bottle. \$55 per pair, [sempli.com](http://sempli.com)

## 4 VILLA LE LAC PAULOWNIA BY CASSINA

The felling of a Paulownia tree planted by Le Corbusier inspired this limited collection of wood objects by Jaime Hayon. \$1,740, [cassina.com](http://cassina.com)

## 5 ELLA BY EDRA

Italian artist Jacopo Foggini launched this black-stemmed beauty with transparent petals in Milan this year. It's made from polycarbonate. Price available on request, [edra.com](http://edra.com)

## 6 COWBOY COFFEE BY UMBRA SHIFT

For the urban wrangler, Castor Design's enamelware kettle and beechwood trivet set is inspired by sipping caffeinated brews around the campfire. \$90, [umbrashift.com](http://umbrashift.com)

## 7 TRICOT BY UNOPIÙ

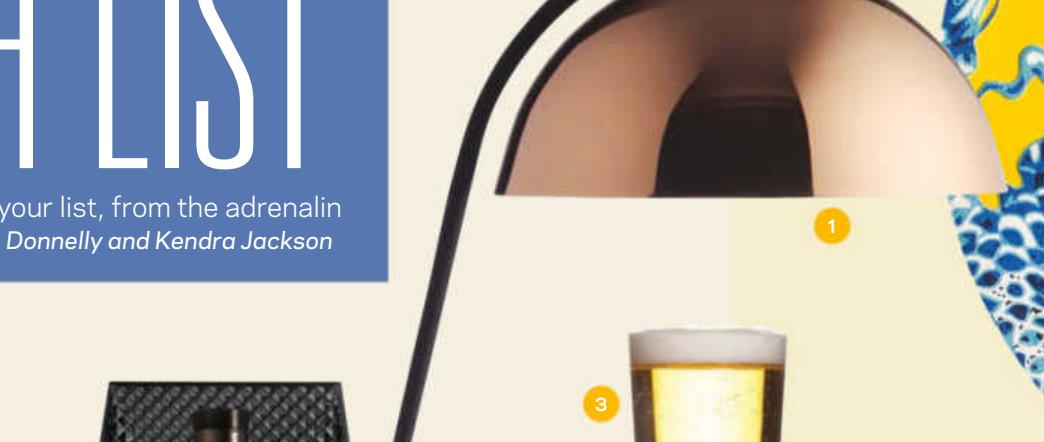
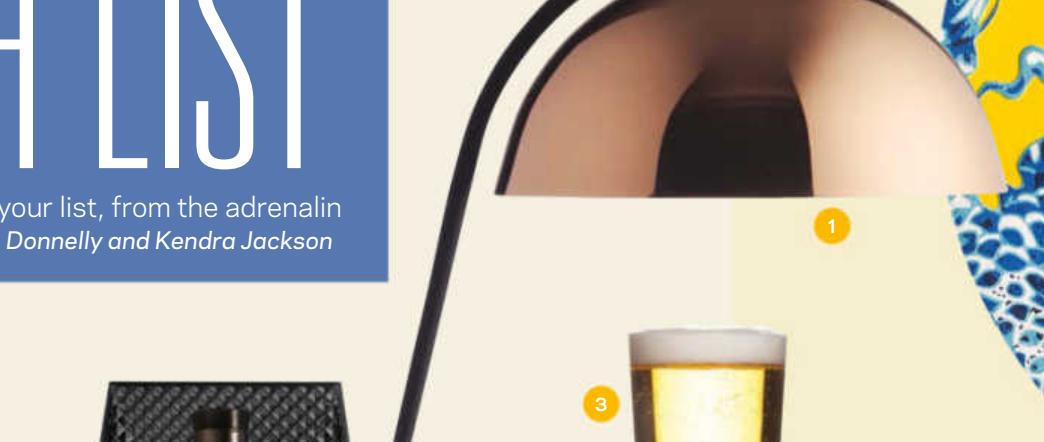
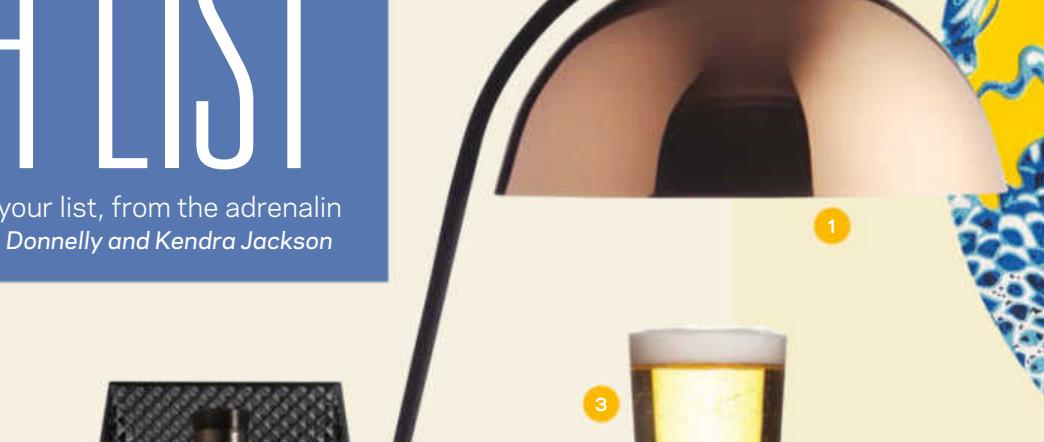
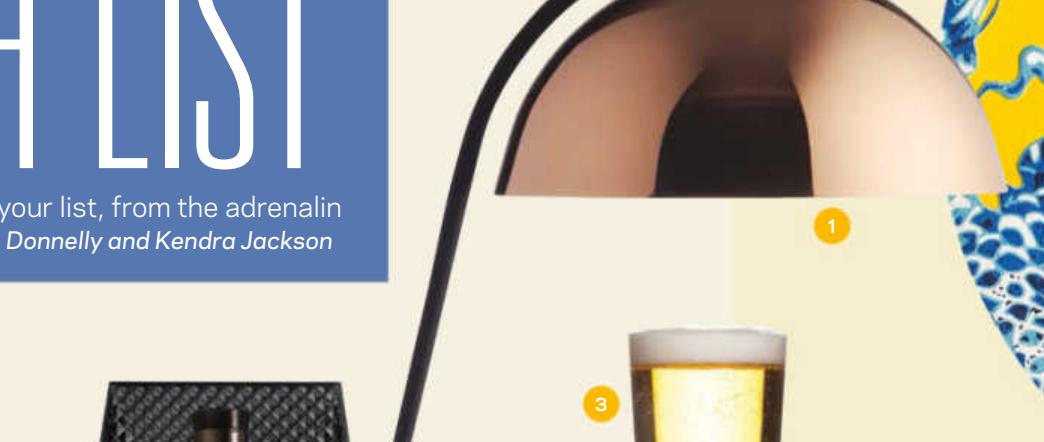
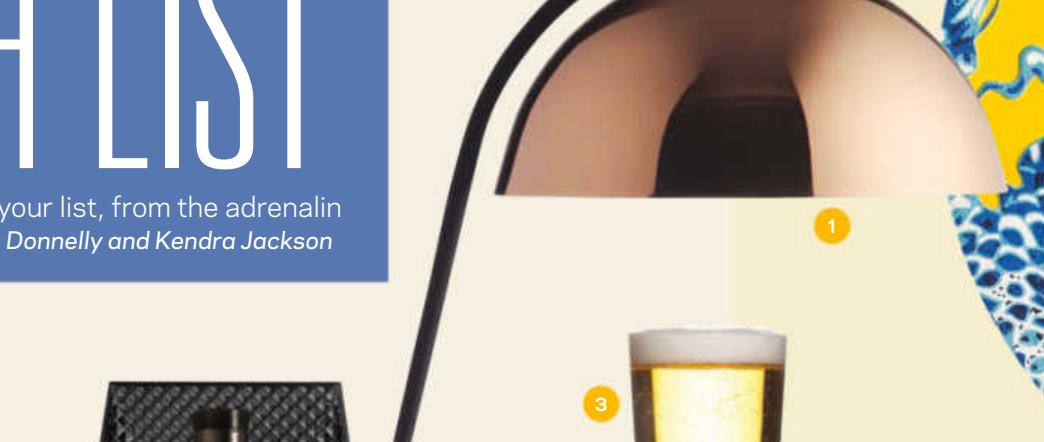
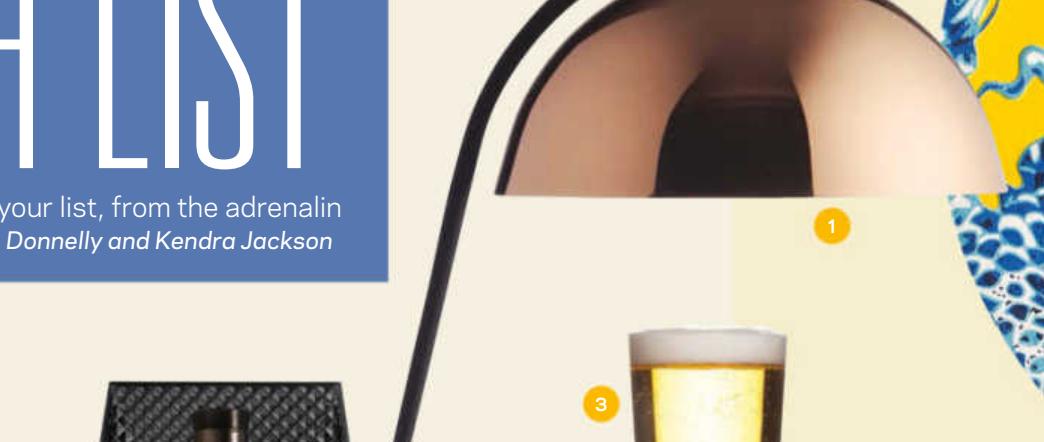
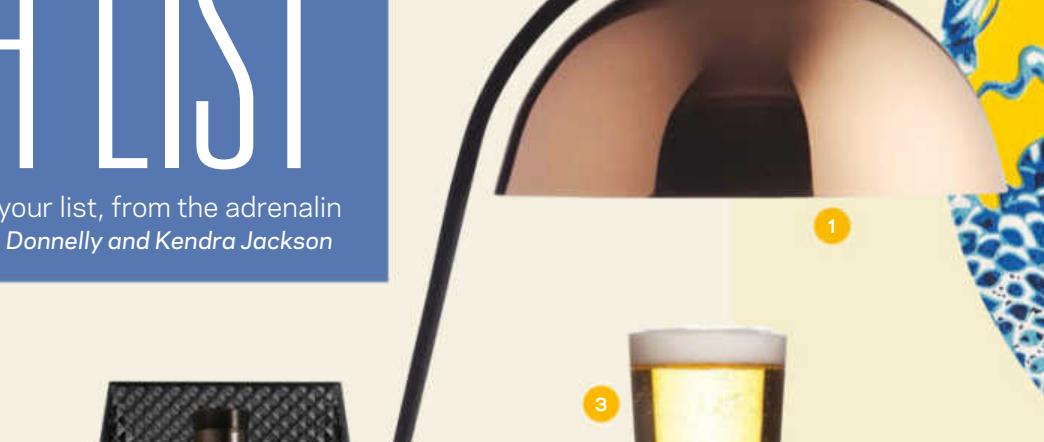
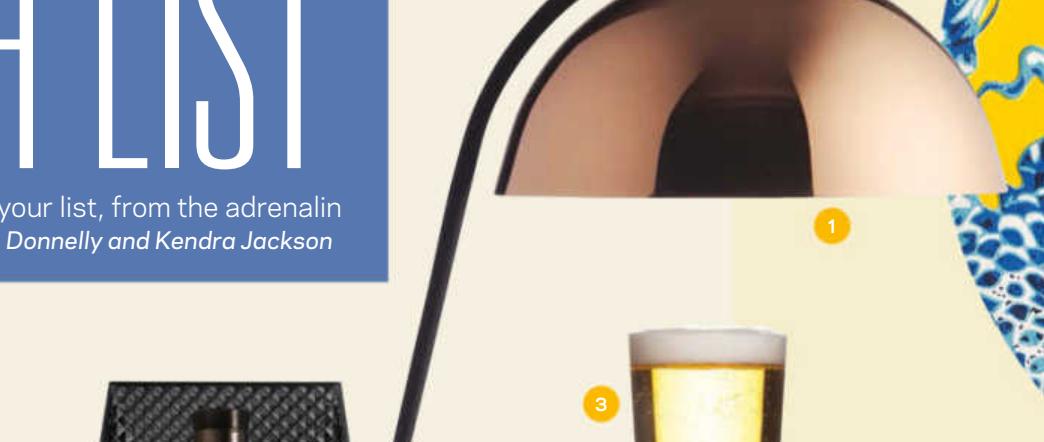
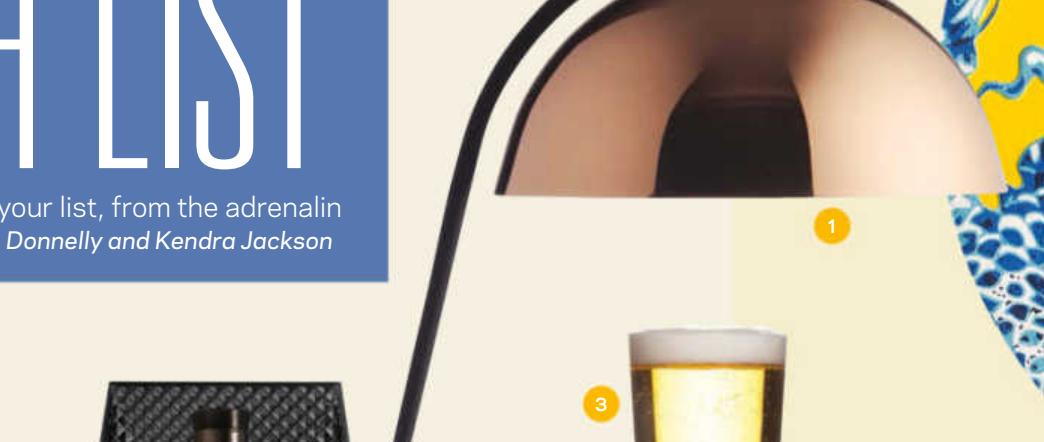
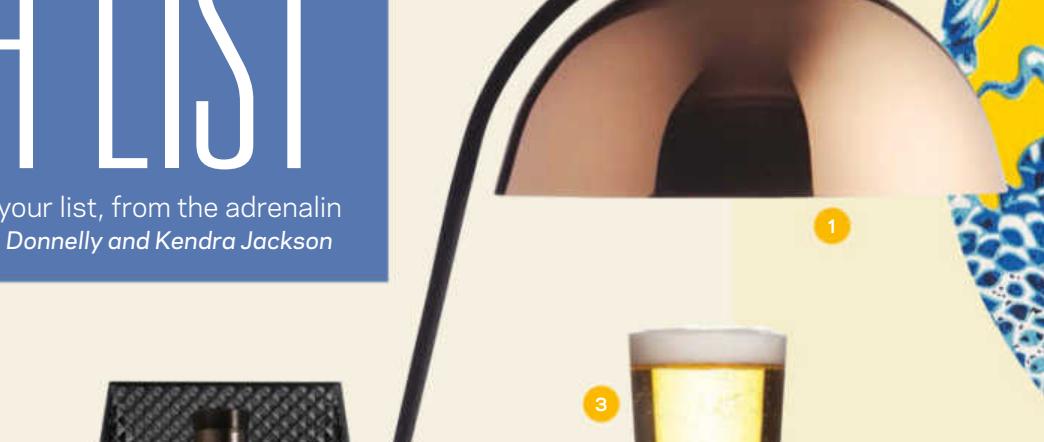
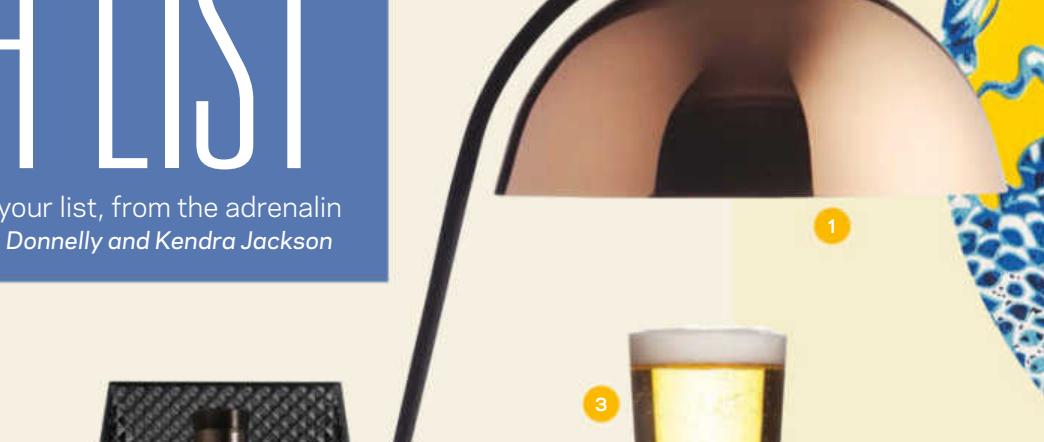
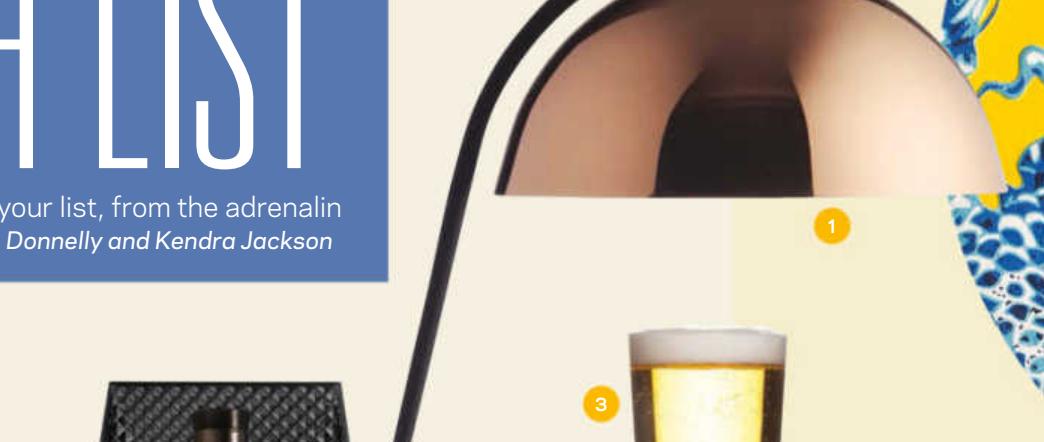
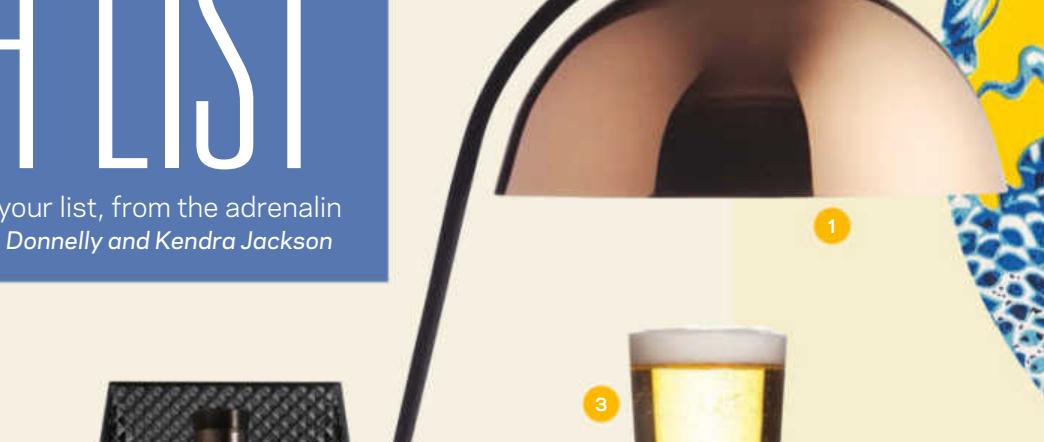
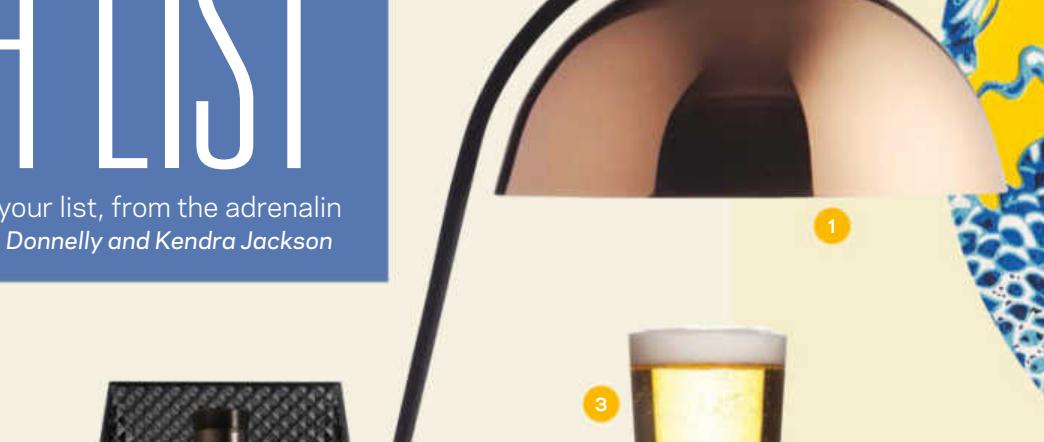
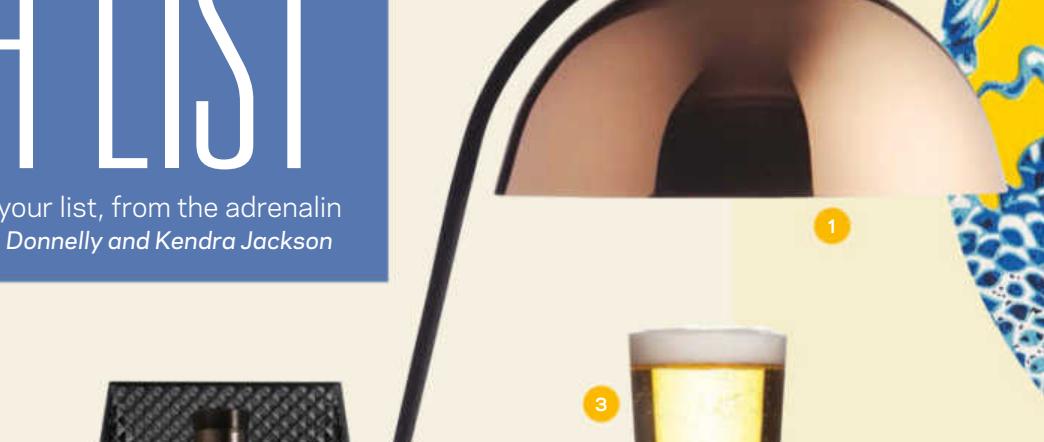
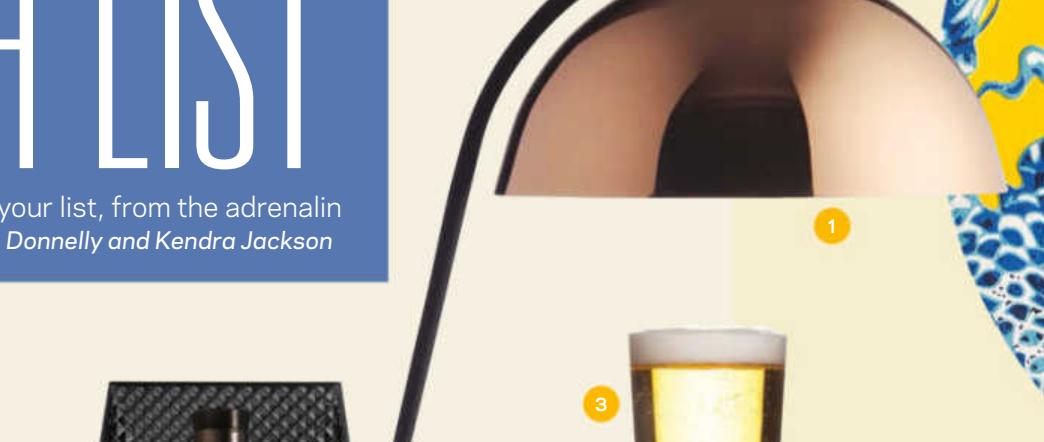
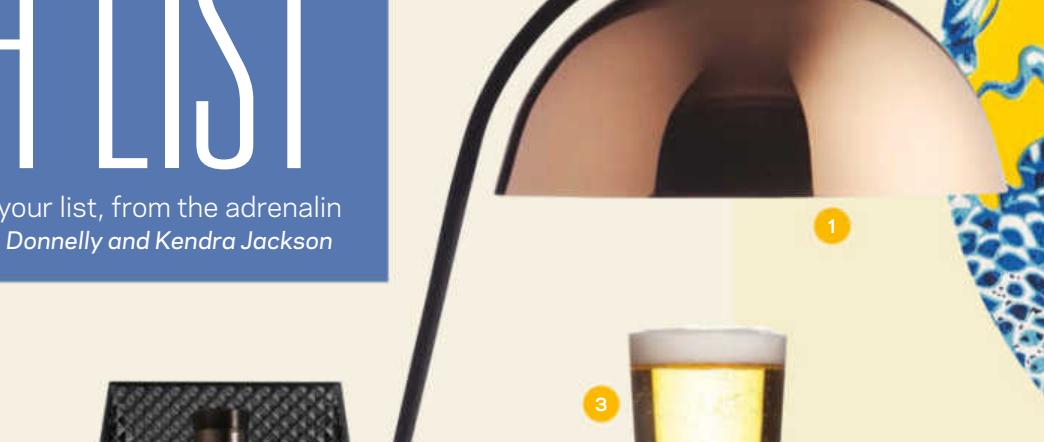
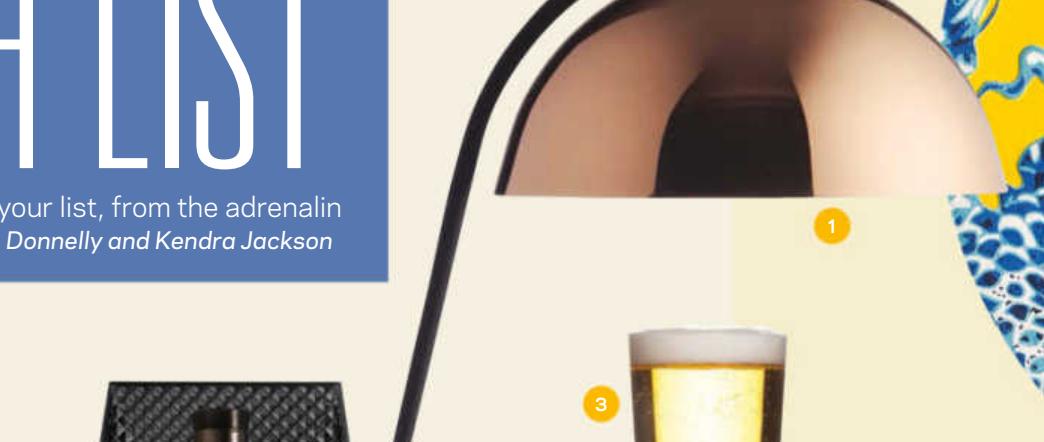
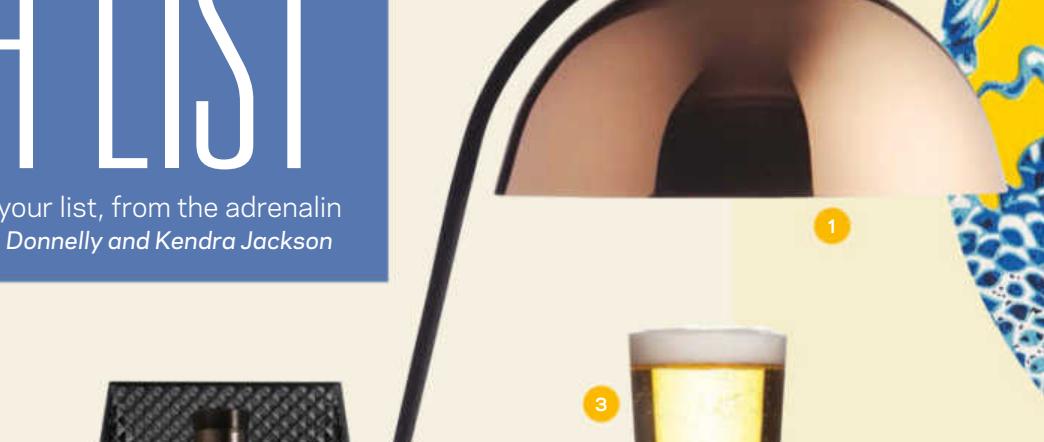
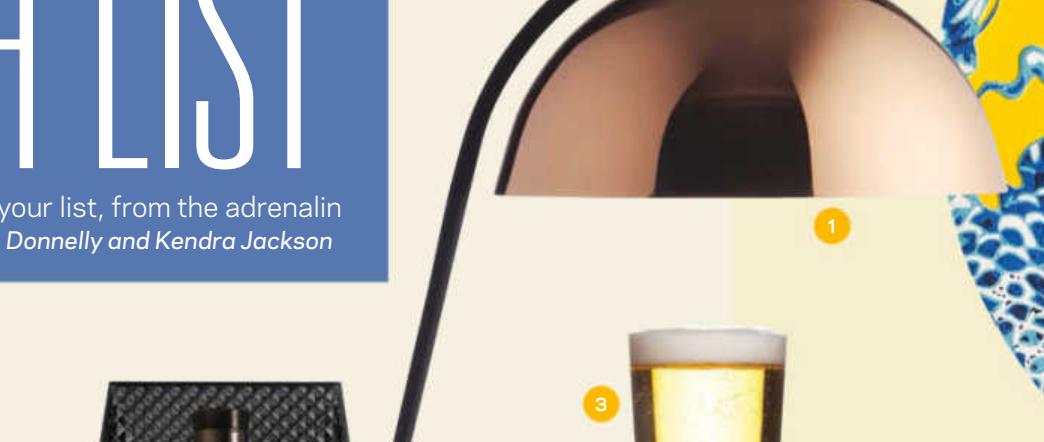
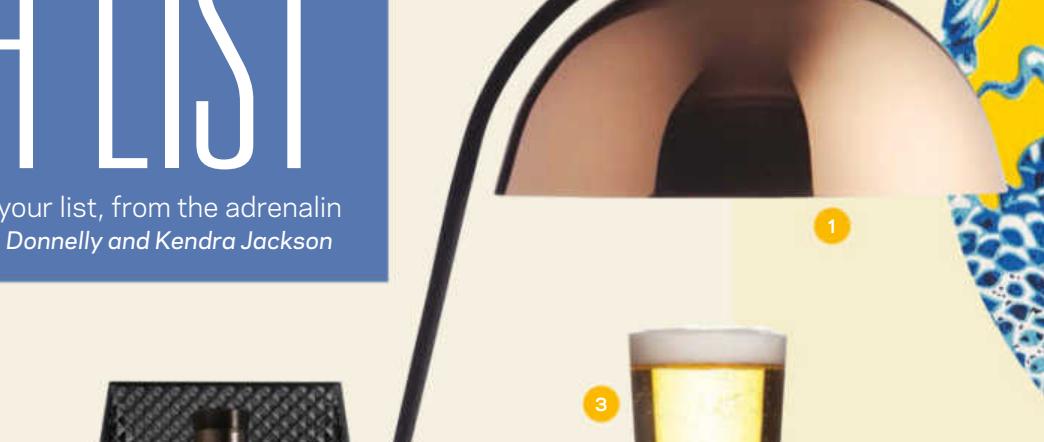
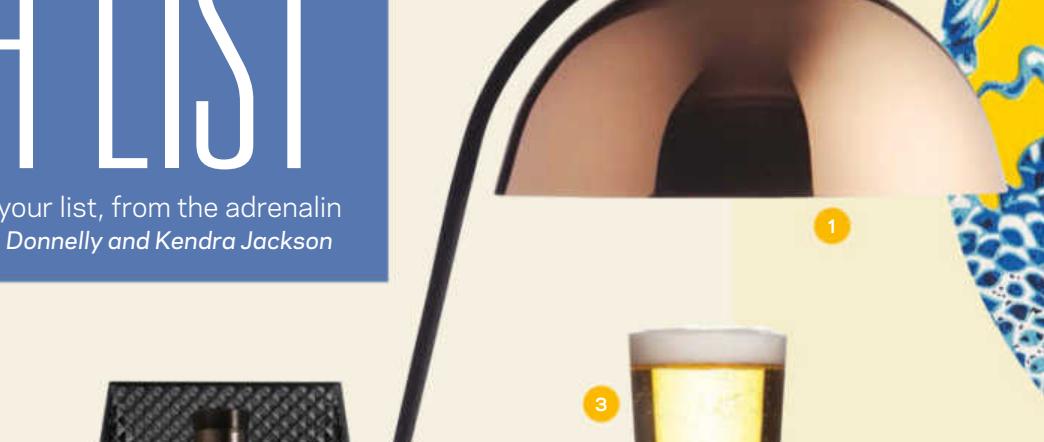
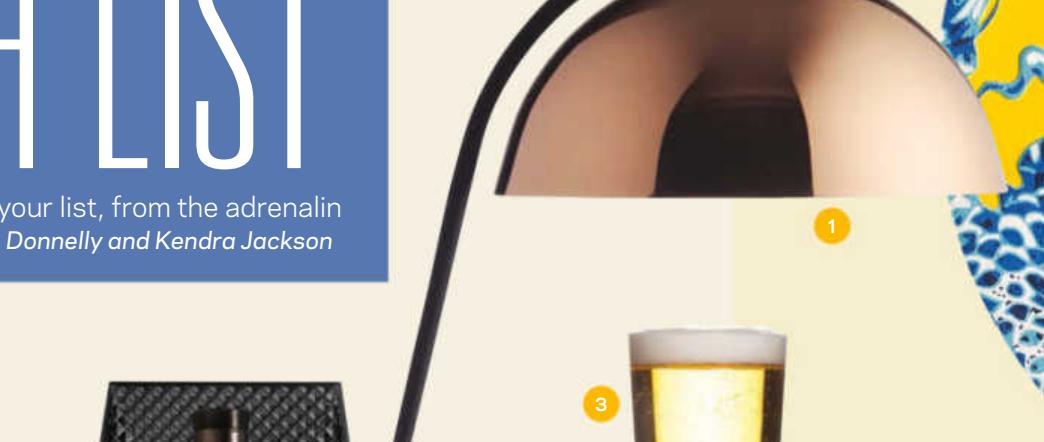
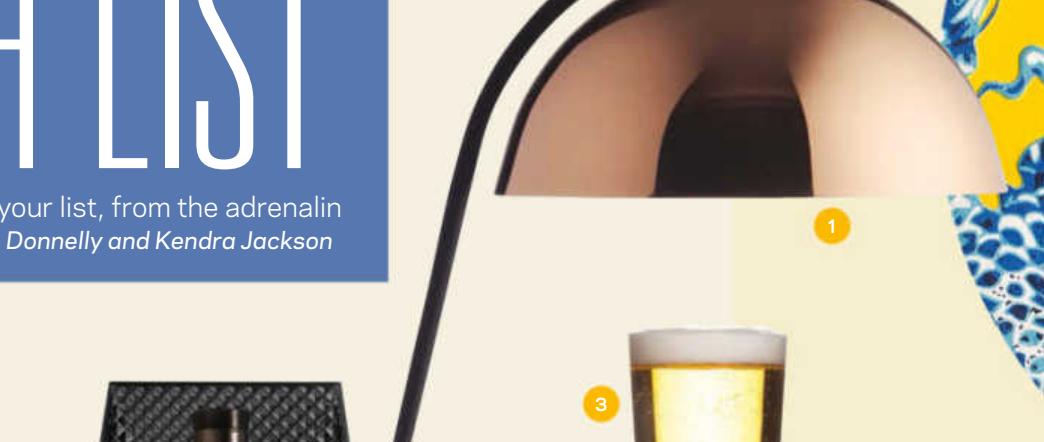
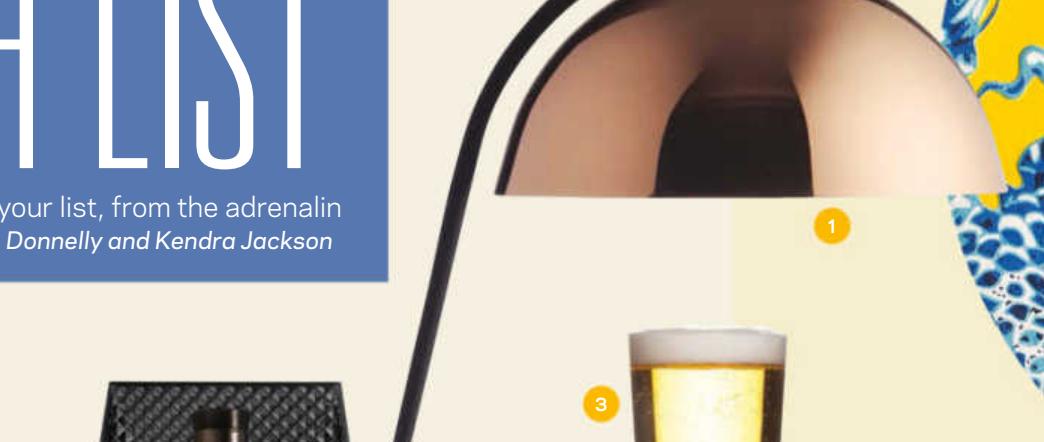
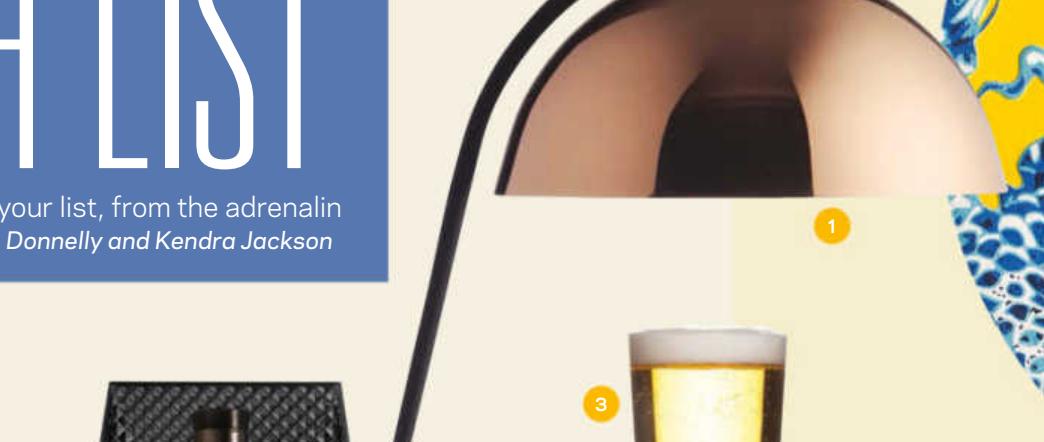
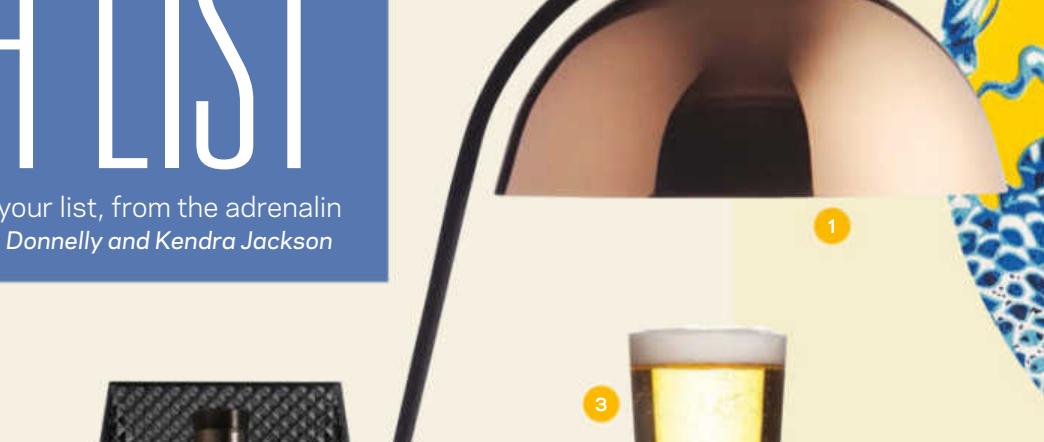
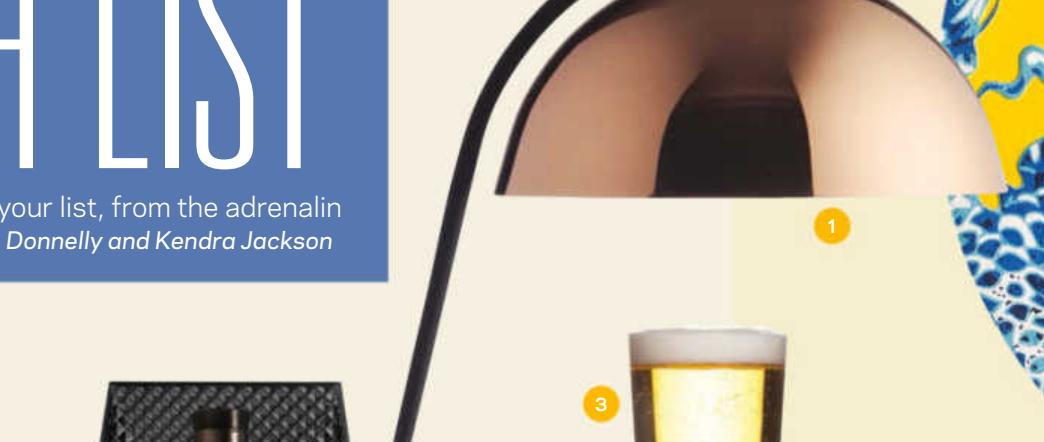
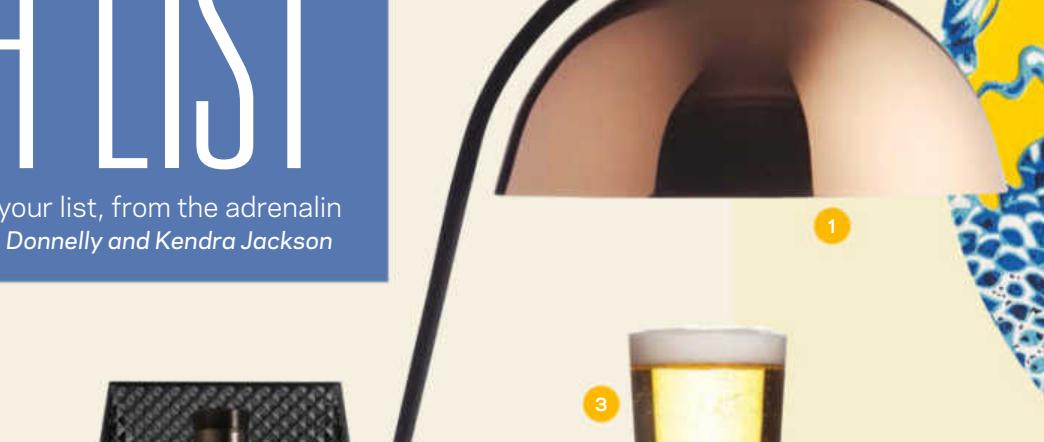
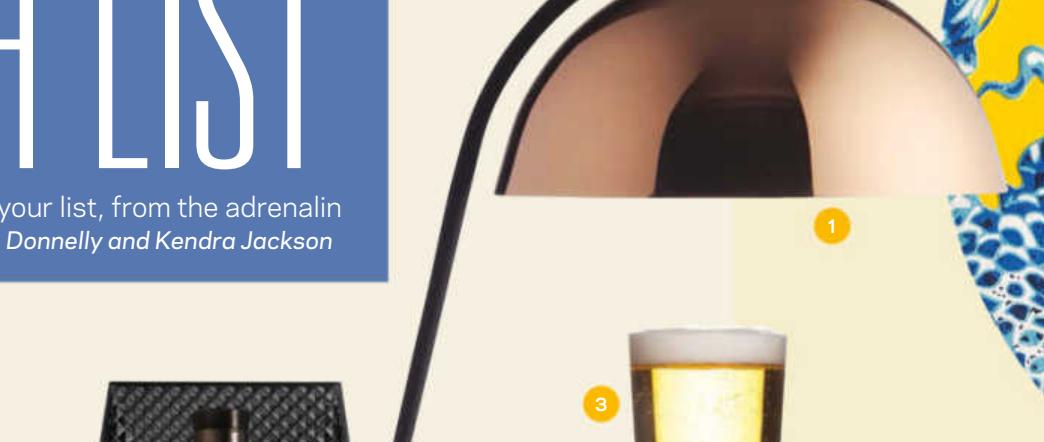
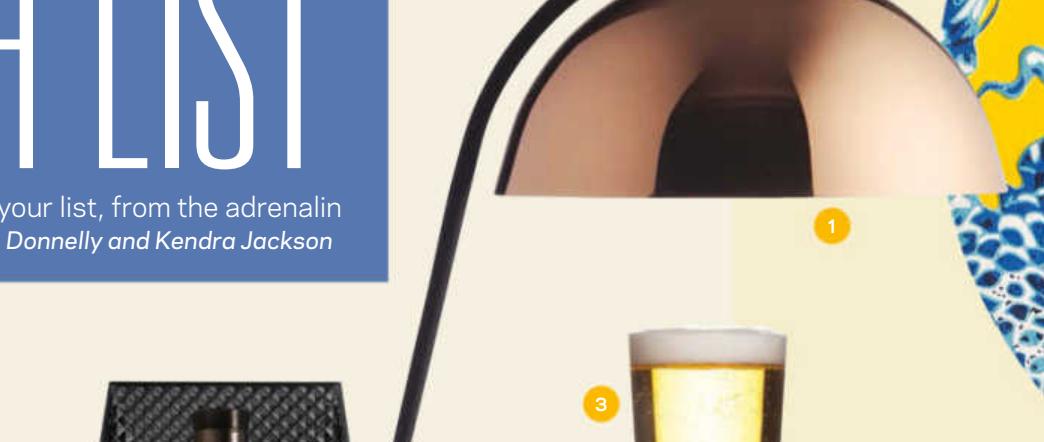
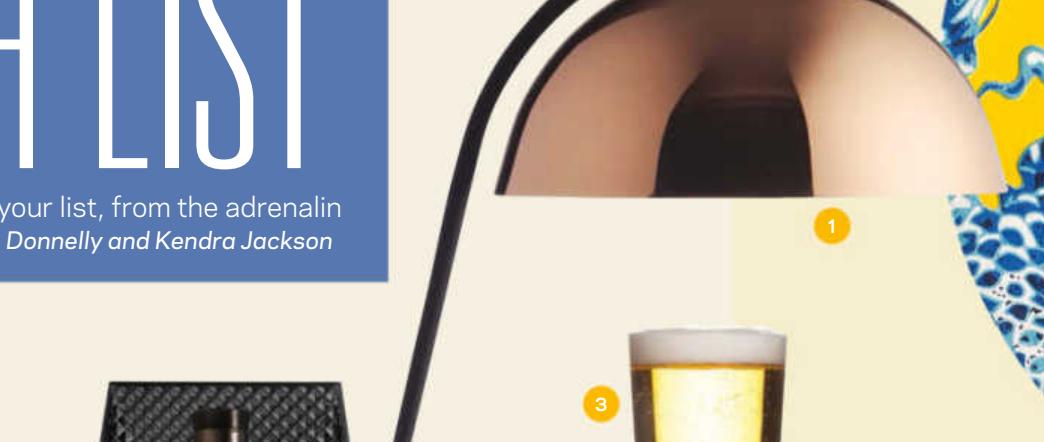
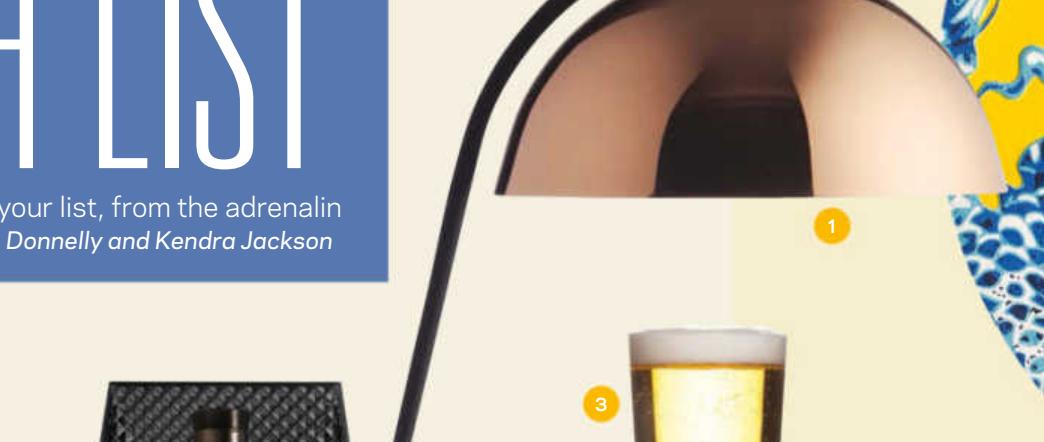
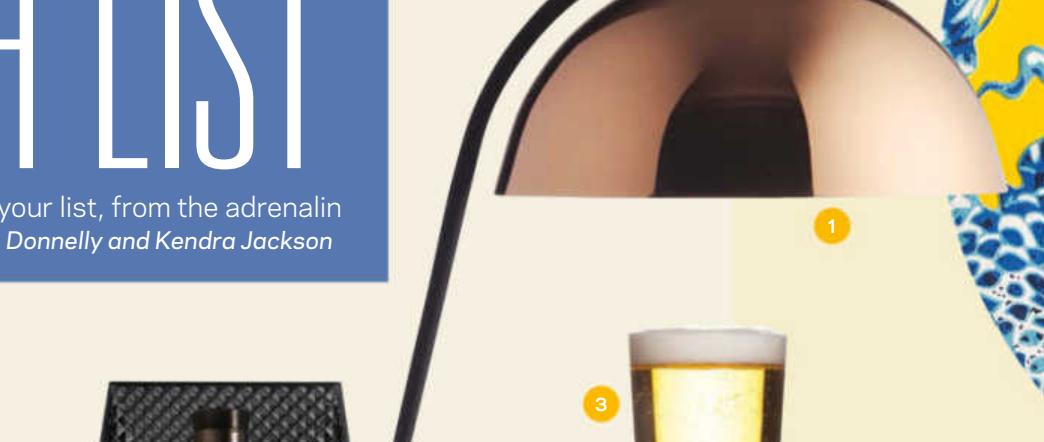
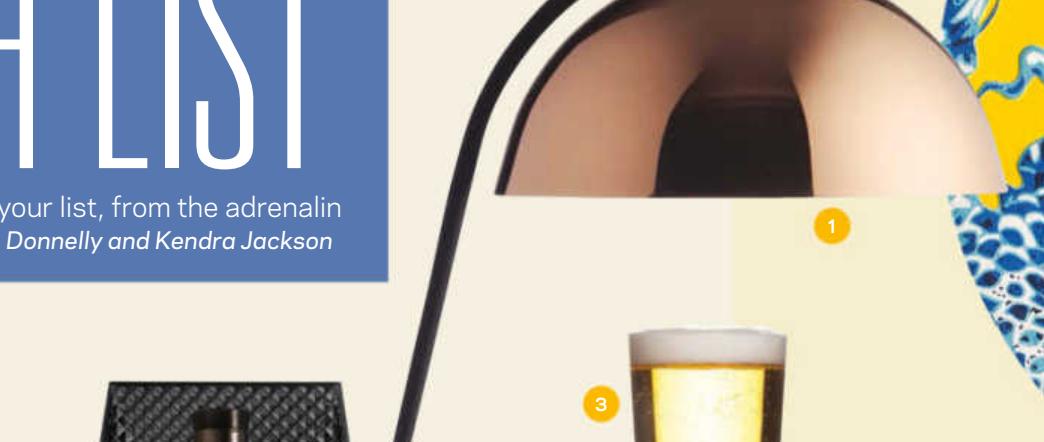
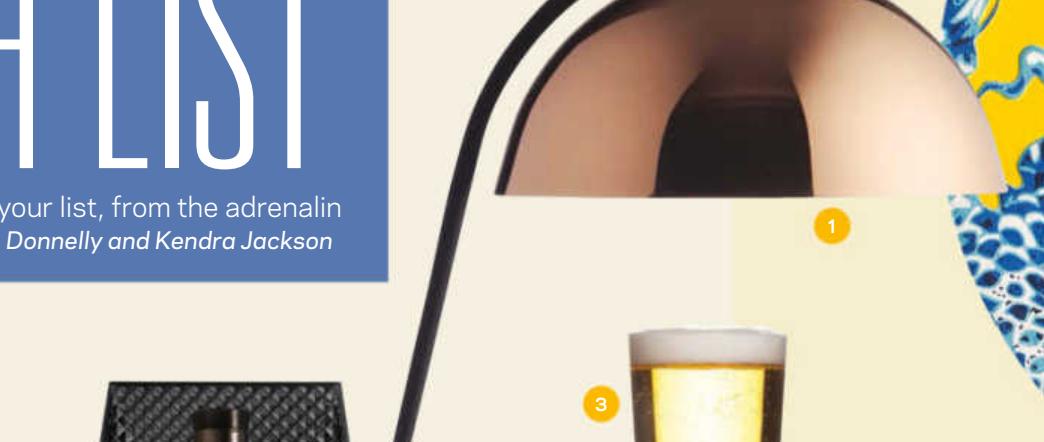
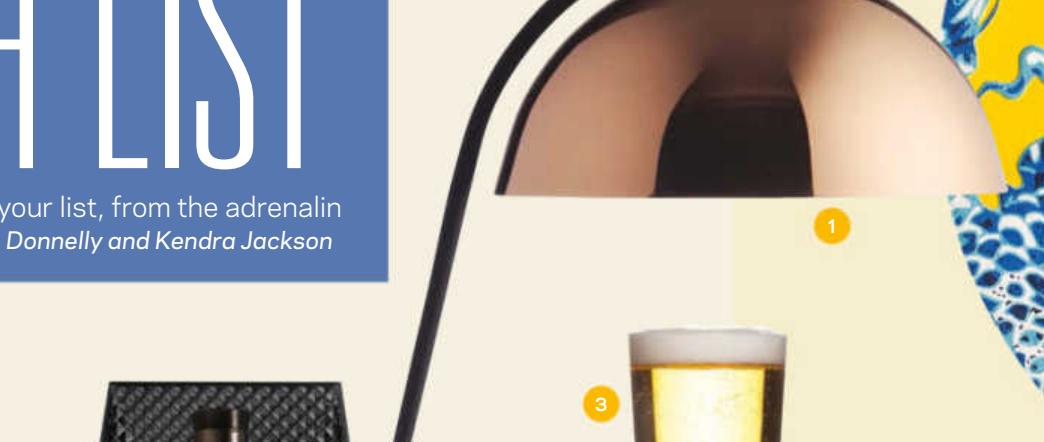
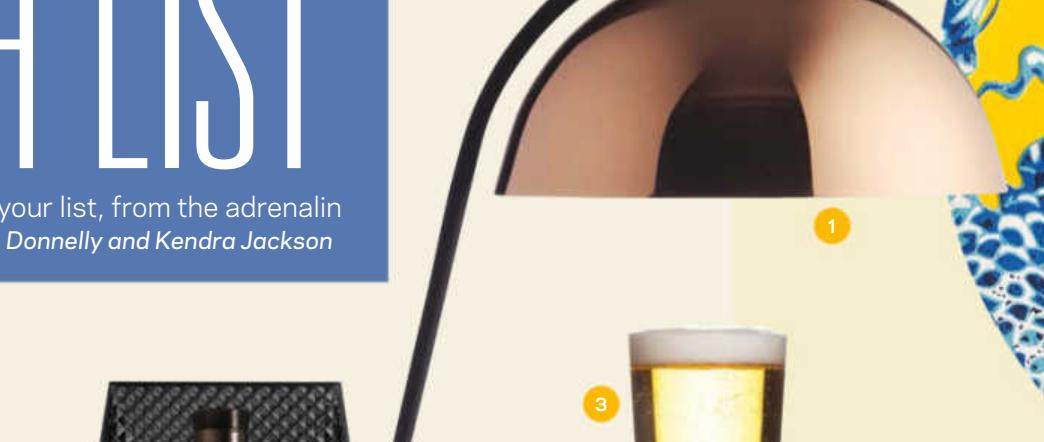
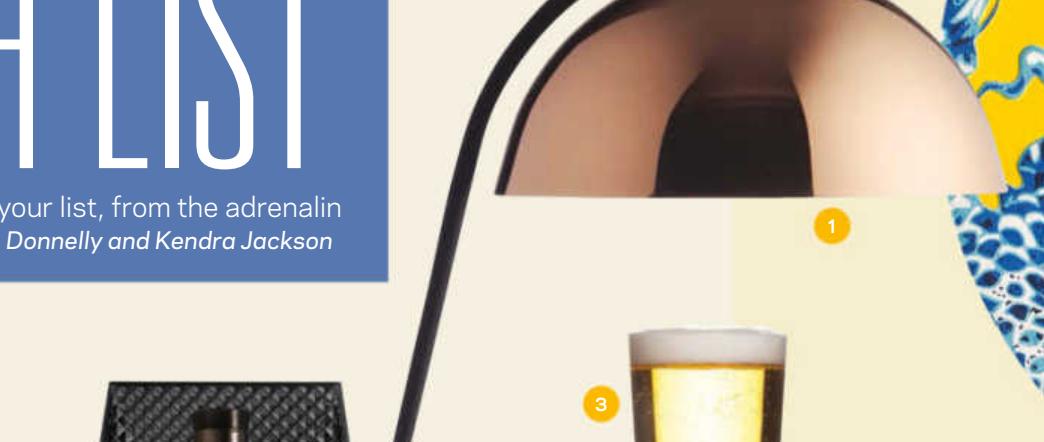
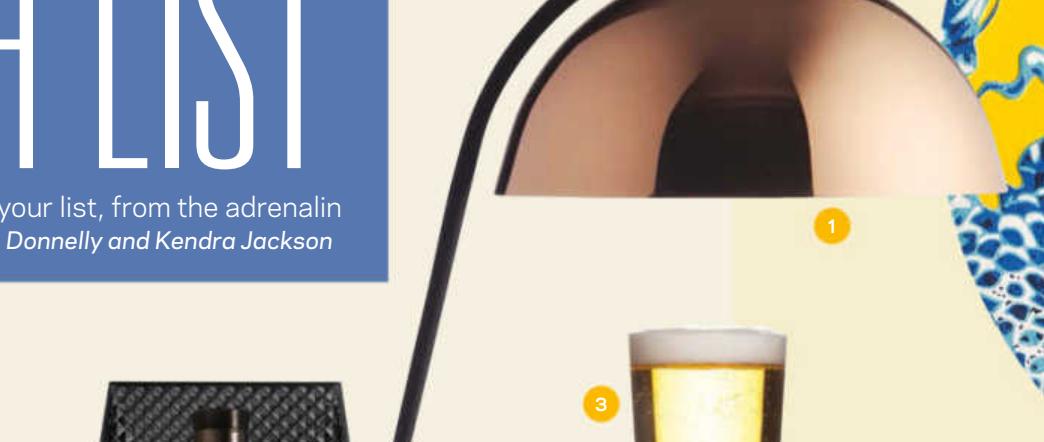
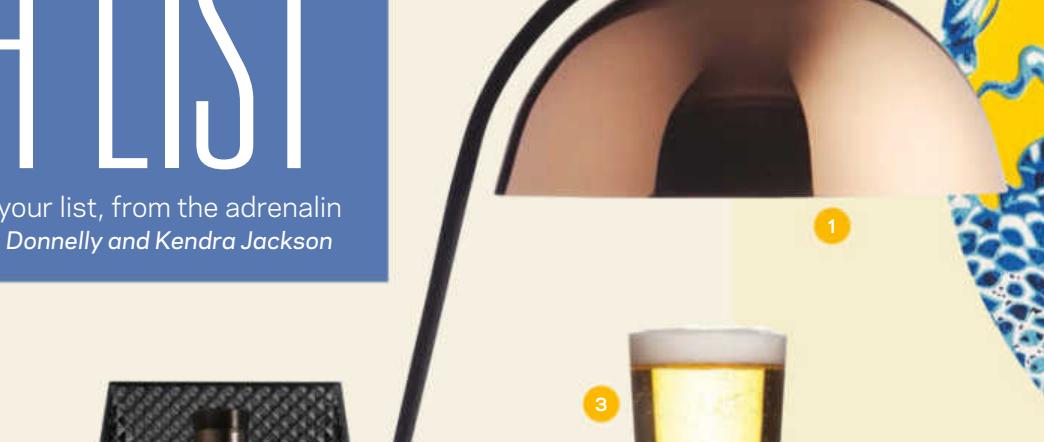
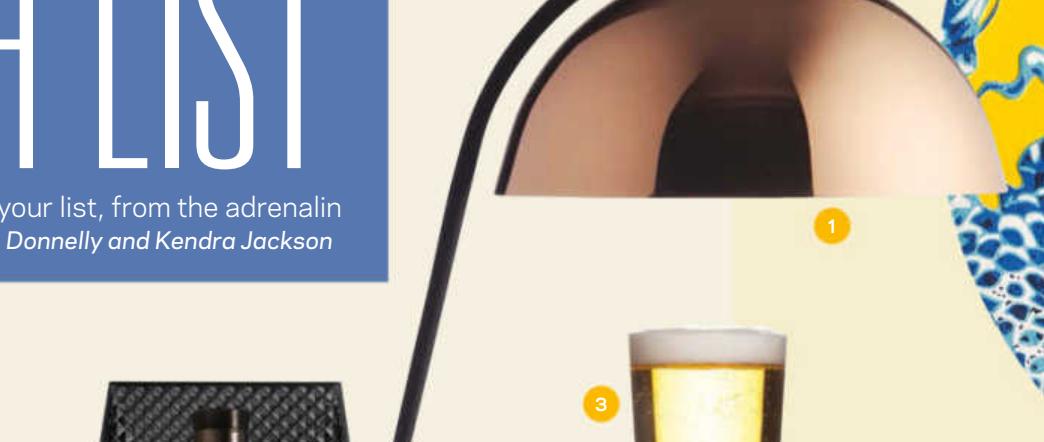
Paola Navone's thick blanket is designed for outdoor use. It's made from polyolefin fibre, which is as warm and soft as wool but far more durable. \$280, [unopiu.com](http://unopiu.com)

## 8 RUFF POUF BY GAN

This flower-like 100 per cent wool-felt pouffe, in high and low versions, has a foam rubber and polystyrene core. From \$1,655, [gan-rugs.com](http://gan-rugs.com)



## FOR THE IN-CROWD





10



11



13

**13 BLOCKITECTURE BY AREAWARE** For budding architects, the Garden City wooden block set offers a pint-sized cityscape for honing urban planning skills. \$98, [areaware.com](http://areaware.com)

**14 BEOPLAY A6 BY BANG & OLUFSEN** Five angled speakers are concealed inside this portable unit, which is controlled via a touch interface. Sold in four textile colour options. \$1,300, [beoplay.com](http://beoplay.com)

**15 JEWELLERY BY DANIEL CHRISTIAN TANG** This 3-D-printed ring in sterling silver is part of a small-run collection, recently launched by University of Toronto architecture grads Mario Christian and Heng Tang. From \$99, [danielchristiantang.com](http://danielchristiantang.com)

14



**11 ALPHABETA BY HEM**

This pendant by Luca Nichetto is designed to be mixed and matched. The two-parts shades come in eight colours, allowing for endless combinations. From \$430, [hem.com](http://hem.com)

**12 BONBON BY VERREUM**

They look like wrapped candy, but these accent tables made in Prague are actually made of mouth-blown silvered glass. Available in three hues. From \$1,600, [verreum.com](http://verreum.com)

**16 PULCINA BY ALESSI**

This novel take on the moka pot is the result of a super-group collaboration among Alessi, architect Michele De Lucchi and coffee experts Illy. From \$88, [alessi.com](http://alessi.com)

**17 ARION BY MOOOI**

The Dutch brand, which famously brought us a lamp that sits atop a full-size horse, now offers a giant rocking unicorn for adults. \$25,250, [moooi.com](http://moooi.com)

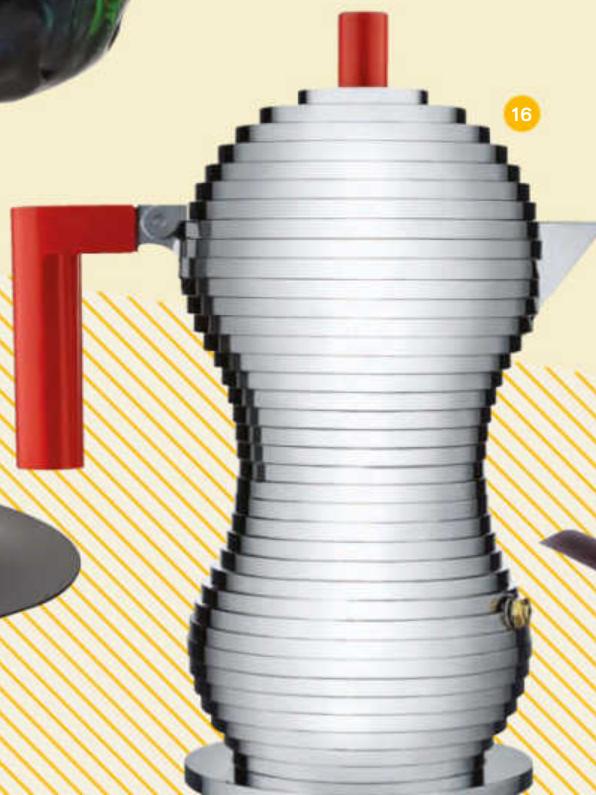
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15



16



17



**18 COPENHAGEN BY VIFA**

With its matte aluminum frame and a textile grille in six warm colourways, this portable loudspeaker looks as good as it sounds. \$1,045, [vifa.dk](http://vifa.dk)

**19 H.EAR HEADPHONES**

**BY SONY** The comfortable ear pads and a compact folding design make these headphones the ideal long-haul travel companion.

\$260, [sony.com](http://sony.com)

**20 KAME BY FABBRICA****PELETERIE MILANO**

This hard-shell carry-on, designed by Nendo, opens with a nylon lid that rolls back or tilts forward, for easy access in tight spaces. \$560, [fpm.it](http://fpm.it)

**21 POLAROID SNAP**

A nod to the nostalgic, this digital camera prints images at the push of a button while saving them to upload later. \$130, [polaroid.com](http://polaroid.com)

**22 THE UNION COLLECTION**

**BY GLOBE-TROTTER** This bespoke luggage collection from London can be customized to your own colour and pattern specs. Price available on request, [globe-trotter.com](http://globe-trotter.com)

**23 AIR A01 BY OLYMPUS**

This remarkable lens is called Air because, as well as mounting it to your phone, you can hold it at arm's length and still snap a high-quality picture.

From \$400, [getolympus.com](http://getolympus.com)

**24 ORIGINALS BY ADIDAS**

Fashion print queen Mary Katrantzou's "athleisure" line is covered in eye-popping graphics, on tennis skirts, swimsuits, track tops and more.

From \$100, [adidas.com](http://adidas.com)

**25 ART OF THE AIRPORT**

**TOWER** This stunning photographic tour examines the architecture of the world's air traffic control towers. A companion to the Smithsonian National Air and Space Museum's exhibition of the same name. \$58, [smithsonianbooks.com](http://smithsonianbooks.com)

**26 GEOMETRY BY**

**CALLIGARIS** A breathable cotton throw with a two-tone geometric pattern will keep you cozy during overnight flights. \$270, [calligaris.com](http://calligaris.com)

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# FOR THE DESK JOCKEY



**27 EDITION TWO BY ANGLEPOISE** Paul Smith applies his trademark stripes to the Type 75 Desk Lamp, making each part pop with a different colour. From \$315, [us.anglepoise.com](http://us.anglepoise.com)

## THE LEGO® ARCHITECT



TOM ALPHIN



31

**31 TERRAZZO PENCIL BY HAY** This no-tech wooden pencil is beautiful in its simplicity, and comes in three terrazzo-inspired motifs. \$3, [hay.dk](http://hay.dk)

**32 DESK ACCESSORIES BY LEXON** For the organized office, these transparent tools are available in blue, grey, orange, green, black or no colour at all. From \$25, [lexonusa.com](http://lexonusa.com)

**33 OTTOMATIC BY CHEMEX** The Massachusetts company, known for its glass carafes, has launched an automatic coffee maker, which brews up to eight cups. \$460, [chemexcoffeemaker.com](http://chemexcoffeemaker.com)

**34 ZIP POCKET BY SCHOLAR MFG** A hand-crafted 18-centimetre square pocket provides a streamlined alternative to the briefcase. Made of premium Italian leather, in honey or black. \$100, [scholarmfg.com](http://scholarmfg.com)

**28 THE LEGO ARCHITECT** Author Tom Alphin's new book provides plenty of inspiration, with instructions for recreating architectural icons with everyone's favourite building blocks. \$33, [nostarch.com](http://nostarch.com)

**29 INK BY TOM DIXON** These hardcover notebooks, encrusted with gold foil detailing, are ideal for old-school scribes. From \$17, [tomdixon.net](http://tomdixon.net)

**30 F.A.D. DUNNY BY KIDROBOT** Standing half a metre tall, this pearlescent sculpture makes for a novel office companion. By toy artist Jesse Yu (a.k.a. J\*RYU). \$650, [kidrobot.com](http://kidrobot.com)

**35 APPLE PENCIL** It looks like an ordinary pencil, but this stylus has a dual-signal tip that communicates with the iPad Pro, right down to a single pixel. \$130, [apple.com](http://apple.com)



**Rolf Benz ONDA**

Design **Christian Werner**

**ROLF  
BENZ**

**Toronto:** KLAUS, 300 King Street East

**Flagship New York:** Rolf Benz at STUDIOANISE, 21 Greene Street / **Chicago:** Mobili Möbel, 220 West Erie Street / **Miami:** Internum, 3841 NE 2<sup>nd</sup> Ave / **Dania Beach:** Carriage House, 1855 Griffin Road / **Denver:** Studio 2b, 2527 Larimer Street / **Sarasota:** Home Resource, 741 Central Avenue

## 36 HERO4 SESSION BY

**GOPRO** Weighing in at just 74 grams, this is the most diminutive GoPro video camera yet. It has a simple one-button control and the Surf edition is waterproof. *From \$390, [gopro.com](http://gopro.com)*

**37 JAKK+ BY UVEX** Inside the thin but impact-resistant thermoplastic shell of this ski helmet is an elastic lamellae system that adapts snugly to the wearer's head. \$280, [uvex-sports.de](http://uvex-sports.de)

## 38 SK PININFARINA BY DE ROSA AND PININFARINA

This racing bike with a carbon fibre frame is designed to minimize drag. It's the first collaboration by the two high-end Italian brands. *From \$3,900, [derosanews.com](http://derosanews.com)*

**39 UP3 BY JAWBONE** Along with the usual tracking features, new technology means fitness fanatics can now monitor their heart rates in six stylish jewel tones. \$200, [jawbone.com](http://jawbone.com)

## 40 PIZZA OVEN BY UUNI

This wood-fired outdoor oven looks as good as it cooks, baking a pizza in just two minutes. It's made from brushed stainless steel and burns wood pellets. \$390, [uuni.net](http://uuni.net)

41 CHUCK TAYLOR ALL

**STAR II BY CONVERSE**  
After its first redesign in nearly 60 years, the world's favourite sneaker still looks delightfully familiar, but it now has a more comfortable interior. *From \$80, converse.com*



# FOR THE GET-OUTSIDER



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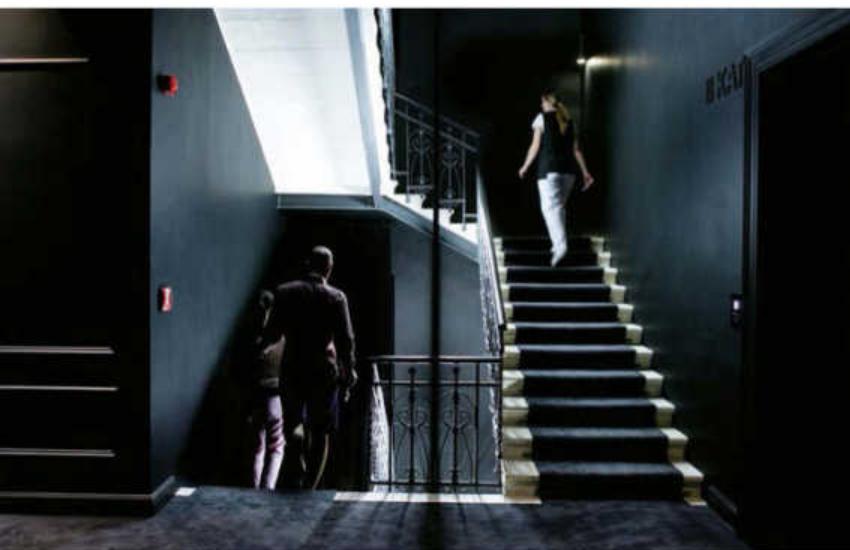


# HOTEL ADRIATIC

A once-grand hotel in Croatia gets recharged with a fantastical interior that blends classic furniture and contemporary art By Maroje Mrduljaš



PHOTOS: LEFT BY JURE ŽIVKOVIC, RIGHT BY SOFIJA SILVIA



↑↑ The heritage-designated exterior of the 18-suite hotel has not changed since it was built in 1913.

↑ All-black stairwells and hallways create a dramatic, almost surreal contrast to the mostly white rooms.

**THE OVERSTUFFED ARMCHAIRS** in the brasserie suggest that the recently reopened Hotel Adriatic is all about the intimate atmosphere of a conservative sitting room. But once inside the 18-suite establishment – which sits at the corner of a downtown street in Rovinj, Croatia – the tones become muted and monochromic, in stark contrast to the colourful facades of the nearby square. While visitors sip Aperol Spritz at the bar, they can take in one of the many art installations found throughout the hotel. One in particular – an invisibly suspended row of six taxidermy owls frozen in mid-flight – is the work of Slovenian artist Jasmina Cibic. Clearly not the usual type of tourist novelty, the Adriatic is a carefully orchestrated experience, the vision of Zagreb firm 3LHD Architects.

Located in the historical part of Rovinj, along the northern Adriatic Sea, the grand hotel faces onto a labyrinth of narrow streets dominated by the church of St. Euphemia. The hotel's origins go back to 1913, though its role as a destination diminished over the years, as the construction of big resorts on the outskirts of town lured tourists away. A renovation launched in 2014 presented an opportunity to return the Adriatic to its former glory, as well as to revamp Rovinj's downtown core.

It also gave Studio 3LHD a chance to meld interior design with artistic interventions. The multidisciplinary firm decided to work with outside talents, including stylists and floral designers from Studio Franić Šekoranja, and curator Vanja Žanko, who was brought in to select original artworks, many of which were created for the hotel. Because the exterior and the central staircase are heritage protected, 3LHD oversaw the meticulous restoration of both. No additions were made to the outside, though the oblique-angled interior was transformed into a newly functional plan. The public spaces, including the lobby and the surrounding patio, set the stage for an eclectic interplay among the historical layers, decorative flourishes and places where the art takes a starring role. For the designers, the fun was





A Carrara marble table surrounded by custom stools, from Prostoria of Croatia, dominates the brasserie. Spin Table Candelabras by Tom Dixon.

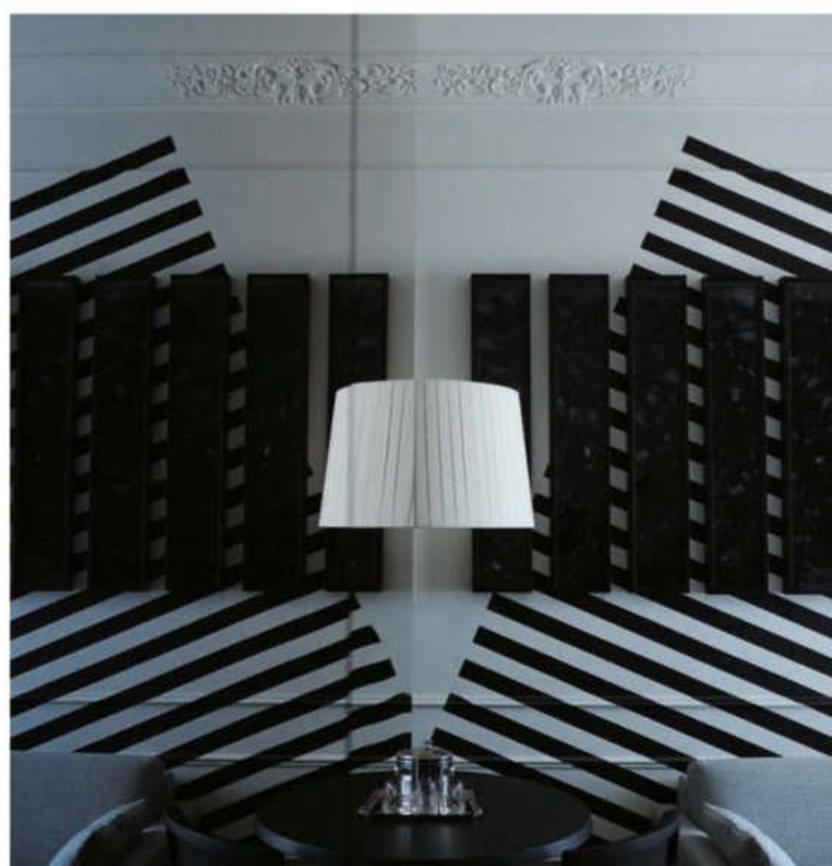


← The food and bar prep areas are left partly visible through glass screens reinforced with wire mesh.

↗ Milan artist Massimo Uberti installs his neon pieces in one of the darkened hallways.

↗ Jasmina Cibic, one of the artists commissioned to create works of art for the hotel, suspended six taxidermy owls in the brasserie.

→ Much of the art was installed directly on the walls, and has become a part of the hotel.





in finding ways to express some of the industrial elements. Vents beneath the ceiling of the café and the brasserie, for instance, are left visible, and the bustling kitchen is partially hidden by screens of glass reinforced with wire mesh. These features stand in contrast to an assortment of regal-looking tufted sofas and armchairs upholstered in dark velvet, and to the heavy drapes on the windows. One sofa, covered in dark teal fabric, stretches for 8.4 metres along one wall in the brasserie. Tatjana Grozdanić, principal at the firm, says, "Our intention was to design an atmosphere that is marginally eccentric and somewhat decadent."

Upstairs, all-black corridors set a dramatic stage for encounters with artworks, the neon and backlit pieces providing the only sources of illumination. The most prominent piece is Valentin Ruhry's installation of fluorescent tubes that hangs in the well of the restored staircase. The darkened halls lead to mostly white rooms, a visual transition that feels a bit like stepping from one world to another. As Grozdanić explains, "The public spaces, the corridors and the rooms were designed as three separate units. We placed a great deal of importance on the gradation of light, without interrupting the unity of the space."

The rooms exhibit a subtle, syncretic mixture of styles and materials. Stucco reliefs are reflected in grey-blue mirrored walls, which also conceal doors leading to the suites' bathrooms. Free-standing custom shelves made of thin steel sheets separate the sleeping and sitting areas. Meanwhile, the bathrooms feature black fixtures against white and grey surfaces, a monochromatic display reminiscent of early 20th-century Viennese modernism, particularly the work of Austrian architect and designer Josef Hoffmann.

Works of art, featured in every room, range from large figurative paintings to small collages framed and mounted to the walls in grid formations. The collection is truly remarkable, a wonderful gift of contemporary culture for an old-world city endeavouring to bring tourism back to its core. **AZ**  
*3lhd.com; Riva Pino Budicin 16, Rovinj, Croatia*



↖ In the suites, mirrored walls tinted grey-blue conceal a door that leads to an en suite bathroom.

↖ Grey ceramic tiles from Florium cover the bathroom walls. Faucets by Gessi, tub by Flaminia.





↖ A Luna 4 lamp, by In-es.artdesign, hangs above an oval tub by Moma Design. Chair by Antonino Sciortino.

↑ Most of the furnishings were custom made. Painting by local artist Zlatan Vehabović.

→ Paris's Abdelkader Benchamma creating an ink drawing. Curator Vanka Žanko selected over a dozen artists to transform the interior.

← Many of the suites have unusual plans, as they conform to the building's historic exterior.

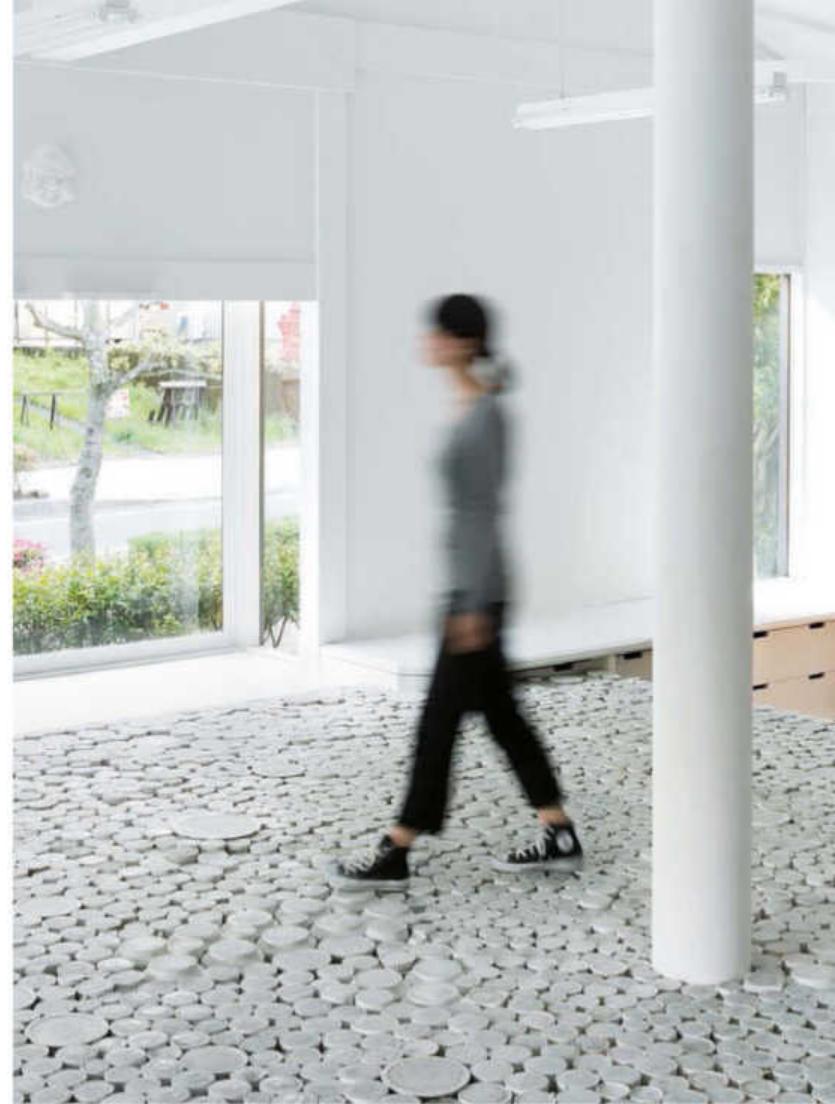




HASAMI, JAPAN  
CERAMIC  
SHOP

MARUHIRO

The interior is stripped back to showcase an elevated floor built out of dishware. → Concrete fills each cup and bowl, which enables customers to walk across the platform.



For a ceramics shop in Japan, designer Yusuke Seki finds a radical way to make use of ordinary dishware **By Catherine Osborne**  
**Photography by Takumi Ota**

**IN THE REMOTE VILLAGE** of Hasami, Japan, porcelain has been manufactured for over four centuries, though not the high-end kind. The southern town is practically built out of the everyday crockery it makes: broken bits can even be found in the mortar of its buildings. In April, leading producer Maruhiro renovated its flagship store within a traditional Japanese building, and added to it a sublime installation conceived by rising interior design talent Yusuke Seki.

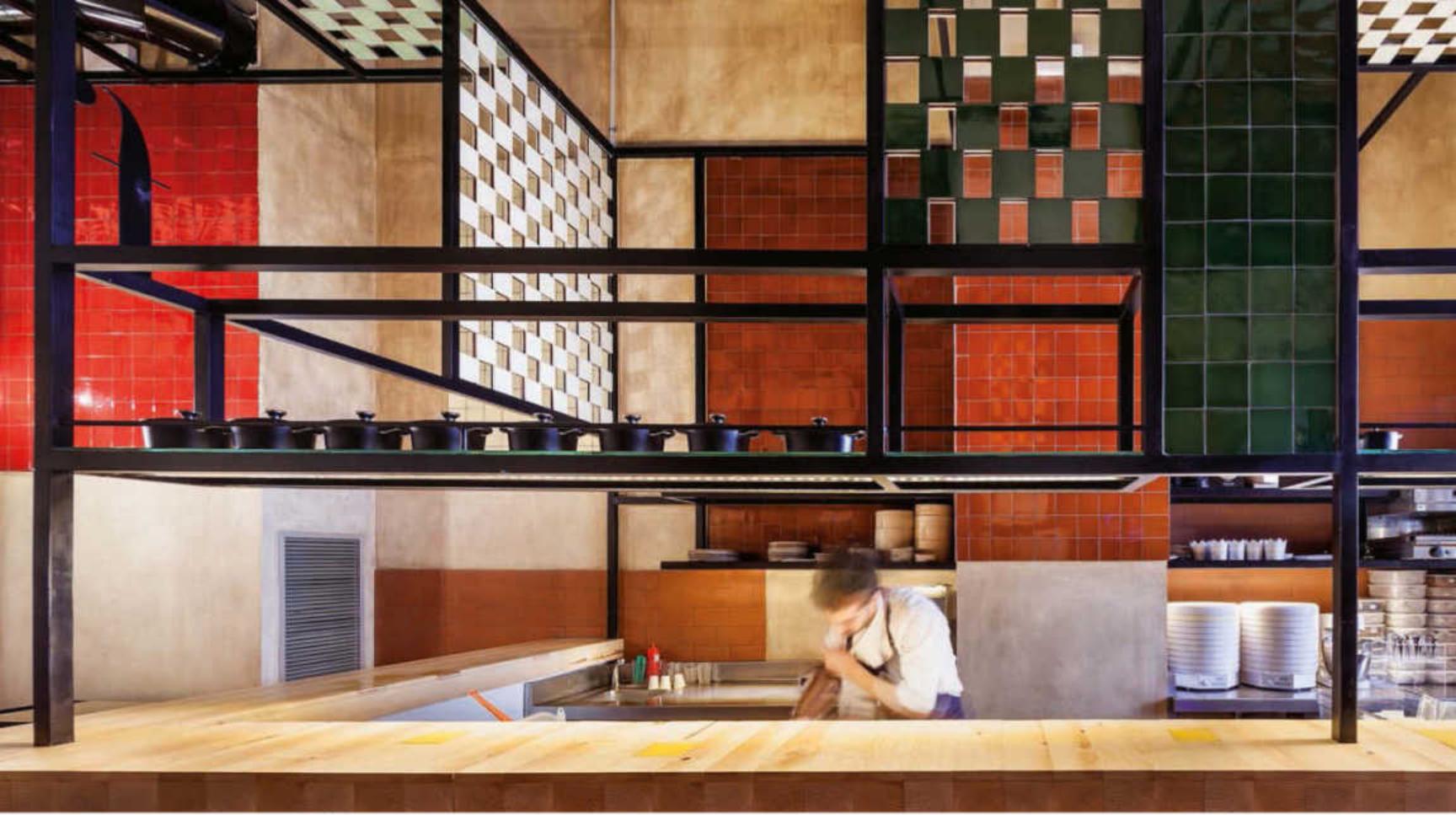
The shop's visual moment is on the floor, where 25,000 white cups, saucers and bowls are stacked to create a platform that doubles as the central retail space for displaying Maruhiro's latest offerings. Seki collected the rejects from local factories and transformed the geometrically simple items into bricks. Each cup and bowl is filled with concrete, which is also used as grout between the 10 layers that form the structure.

Since Seki established his Tokyo studio in 2008, he has brought his artistic vision to other traditional art forms. For a kimono shop in Kyoto, he added tabletops made from multiple layers of industrial wire-mesh glass, a shimmering, water-like surface that gives sales clerks an easy way to roll out the bolts of ornate fabric to impress customers. More recently, for an exhibition of taima-fu, an indigenous hemp fabric, he placed swaths of the near-translucent material atop hundreds of vertical poles, allowing the textiles to drape loosely as if floating.

The elevated floor at Maruhiro, accessed via a modest stack of bricks, invites customers to walk across the stage for a closer look at the newest products, displayed on wooden shelving units. In doing so, they literally walk over the antiquity of the region. Seki likens it to "standing on the shoulders of Hasami's ceramics history." **AZ** [yusukeseki.com](http://yusukeseki.com)  
Maruhiro is located at Otsu-775-7 Toya, Saga Prefecture, Japan



BARCELONA  
RESTAURANT



# DIS-FRUTAR

A molecular gastronomy restaurant gets its humble look from walls made of ceramic tiles and exposed grids  
By Rafael Gómez-Moriana  
Photography by Adrià Goula

← The kitchen dining area, with its gingham-covered communal table, is used by staff and large groups.

↓ Disfrutar's gastro-bar faces onto a busy street just steps away from the renovated Ninot Market.





↑ To reach the main dining area, guests traverse a narrow, tile and steel-clad corridor between the open kitchen and the prep station.

→ The bustling kitchen gives way to a bright, airy dining room that leads to a spacious patio. Chairs by Barcelona manufacturer Lobster's Day.

**DISFRUTAR** MEANS "TO ENJOY" in Spanish. It's an appropriate name for a restaurant that encapsulates several aspects of the original modernist city plan for the area. The Eixample district of Barcelona was originally mapped out in the 1850s by urban planner Ildefonso Cerdá, but in its built form it never turned out quite as he envisioned. Had his scheme been followed, Disfrutar would today be located inside a building half as tall and not nearly as deep. Significantly, it would also back on to a public courtyard garden and be enclosed on only one or two sides – an urban fabric that Cerdá understood as an ideal way to provide Barcelonians with the health benefits of "sun, space and green."

It's never too late to attempt to right a wrong, however. Local firm El Equipo Creativo seems to have taken Cerdá's vision to heart when it designed Disfrutar. The architecture studio, run by Oliver Franz Schmidt, Natali Canas del Pozo and Lucas Echeveste Lacy, has carved an outdoor patio from the middle of a city block to create an adjoining dining room defined by natural light and spacious exterior views. "We differentiated two spaces or environments in the plan," the firm has stated about the project, which has already scooped up numerous international design awards. "There is a more urban and active space towards the city and the street, where the bar and winery are located, and a more natural and relaxed space towards the interior patio and terrace, where the main dining room is situated."







← El Equipo Creativo used red and white lattice tiles, sourced from Cerámica Ferrés, to cover the walls and ceiling.

↑ The menu, created by chef Ferran Adrià, serves molecular gastronomy with a Mediterranean twist.



The colourfully tiled front bar and the winery belong to busy Villarroel Street, directly across from the Ninot Market, which was recently renovated by architect Josep Lluís Mateo; Cerdá had designated the market as the heart of the neighbourhood. The patio and the main dining room, by contrast, are sanctuaries of calm. The two opposite realms are physically separated by a large, busy open kitchen that must be traversed via a dramatic corridor lined on all sides in perforated ceramic partitions. Here, the varied grids of solids and voids vaguely recall the figure-ground patterns of different cities. The multicoloured tile and terracotta screens veil the served from the serving spaces, while still permitting light and glimpses to penetrate, just as, at the urban scale, Cerdá's plan sought to separate public greenery from streets via semi-open perimeter blocks.

The interior gradually becomes imperceptibly wider toward the back, making the main dining room – which seats up to 50 at various-sized tables – suddenly appear vast and spacious upon arrival through the kitchen corridor. Five-metre-high white side walls, incorporating window-sized niches for plants, flow seamlessly out to the patio, creating visual continuity between the interior and the exterior.

This sense of surprise echoes the dishes served, which at first glance appear to be typical Mediterranean tapas, but upon first bite reveal something completely different and unexpected in terms of aroma, taste and texture. Each dish is a unique work of molecular gastronomical art à la chef Ferran Adrià, with whom Disfrutar's chefs have collaborated.

While El Equipo Creativo may not have been consciously tapping the urban plan of a century ago, the design delivers sensual pleasures at a highly refined scale. Just as Cerdá envisioned, it concentrates the sun, space and green for metropolitan Barcelona within a layered, screened and surprising interior. [AZ en.equipocreativo.com](http://en.equipocreativo.com)  
Disfrutar is located at Carrer de Villarroel 163, Barcelona, Spain.

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# LOVERSLAND

Castor Design, better known for its industrial edge, reveals a softer side with a bridal store swimming in white and lace  
By Michael Harris / Photography by Peter Andrew Lusztyk



TORONTO  
BRIDAL SHOP



Malleable steel tubing, which supports the cashier's desk, curves out into shelving, lighting and clothes racks.

TOP PHOTO BY YOUNG HEARTS PHOTOGRAPHY



↓ LoversLand was a project by Brian Richer, co-founder of Castor Design, the Toronto studio he runs with Kei Ng.

↑ The shop carries such coveted labels as Stone Fox Bride out of New York and Toronto's & For Love.





**TORONTO'S LOVERSLAND**, with its polished concrete floors and mismatched bohemian fabrics, makes a stark departure from the staid aesthetics of most wedding shops. At its heart is an industrial expression: a trio of Clusterlamp pendants by Moooi spotlights a cashier's desk topped in Corian, which serves as the starting point for a fleet of eight malleable low-carbon steel tubes, powder coated in white and arcing out along the walls to every corner. Some end their journey by bending into clothes racks or integrated lamps; others support birch plywood shelving; and still others turn upward, curling around a half-dozen potted plants suspended in midair.

Brian Richer, co-founder of local firm Castor Design, was a surprising choice for the bridal salon. Best known for lights built from sawed-off fire extinguishers and burnt-out fluorescent tubes, the studio run by Richer and partner Kei Ng is the antithesis of lacy garter belts and floral confections. Its robust products and edgy installations are fuelled by a creative use of materials, a collaborative hands-on approach and a healthy dose of irreverent Canadiana. All of this is reflected in Castor's own string of local eateries, Parts & Labour, its sister burger joint, P&L Burger, and OddFellows (now closed). Yet this is exactly why LoversLand co-owner Patricia Spencer, a former store director at several J.Crew shops, called on Richer.

"We were tired of super-feminine bridal places full of poofy ball gowns," says Spencer, who runs the shop with partners Yvonne Reidy and Danielle Gulic. "Most of the time, men are afraid to even walk in. We thought it was time to change that." For Richer, who trained as an architectural stone carver and runs a punk rock performance venue in the basement of Parts & Labour, "this was a chance to prove I can do feminine, too."

Open since last November, the shop is located on Ossington Avenue near Dundas Street West. "This neighbourhood is all brass and glass and exposed brick," says Richer. Indeed, the trendy strip has been revitalized in recent years by a winning formula of refurbished industrial spaces, microbreweries, and indie cafés. But it's a formula nonetheless, and Richer wanted to disrupt it with a white-on-white scheme, free of cedar beams and crumbling red brick. The 120-square-metre shop is a punctuation mark, jolting the street awake from an aesthetic that had become *de rigueur*.

At the entrance, women pose for fantastical bridal selfies in front of a floor-to-ceiling photo mural of the nave at Toronto's St. James Cathedral. Customers proceed past shelves of flower crowns, honeymoon-ready lingerie and "lovers' oil." On the wall, fluorescent tubes blaze XOXO across the wall, Richer's own design. The lights don't need to be plugged in. Instead, the gas in the tubes is activated via induction: a thin red wire strung nearby has enough of an electromagnetic field to do the trick. "I'm surprised nobody else has done this," says Richer.

At the rear of the shop stands the showpiece, a dreamlike tent made of lace and cheesecloth called The Haven, designed to spark brides' imaginations. The enormous tent flaps part as suggestively as the slit of a skirt, giving way to an enclave that the owners were invited to decorate themselves – so long as they stuck to what Richer calls "the Wes Anderson effect." Palm trees soften the periphery, while a cozy mix of seating and vintage Turkish rugs encourages lounging during gown fittings. Brides reserve the space for sessions with style experts, working through racks lined with bridal labels that veer toward the urbane.

The final effect is a combination of luxury and practicality. Clients have recognized the niche quality of the salon and are willing to travel far to get it. "We don't stress brides out," says Spencer. And the men are willing to enter, too, though they do hesitate at the ruffled entrance to the tent. **AZ** [castordesign.ca](http://castordesign.ca)  
*LoversLand is located at 215 Ossington Ave. in Toronto.*



"We were tired of super-feminine bridal places full of poofy ball gowns," says co-owner Patricia Spencer.



BOTTOM PHOTO BY YOUNG HEARTS PHOTOGRAPHY



Richer's XOXO fluorescent light works via induction, so it doesn't need to be plugged in. The rear of the store is dominated by an all-white tent made of cheesecloth and lace. Richer invited the owners to add their own personal touch here, as long as they stuck to what he calls "the Wes Anderson effect."

SÃO PAULO  
RESTAURANT  
+ RECORDING  
STUDIO



Two spiral staircases, clad in strips of freijó wood, connect the restaurant with the studio above. The joint spaces share a lobby, and a rooftop covered in skylights.





↑ The restaurant's furnishings are by such modernist legends as Giuseppe Scarpinelli and Sergio Rodrigues. ← In the recording studio, sound-buffering foam cubes form an undulating pattern, intended to mimic the rhythm of sound waves. ← The building is clad in lightweight, movable fins that diffuse light.

## A clubland lighting artist carves out two intimate spaces defined by wood and light By Shonquis Moreno

**EARLIER THIS YEAR**, Bossa opened in the heart of São Paulo, helmed by on-the-rise chef William Ribeiro, who serves up bossa nova cuisine, which mixes foreign influences with such traditional foods as mocotó and bean-based feijoada. What's also new is the addition of an upstairs recording studio that joins two disparate businesses in one building.

Local architect Marcelo Rosenbaum established the general organization of both spaces, including the glazed box of the studio, which overlooks a double-height lobby topped by a roof full of skylights. But many of the most eye-catching effects are by Rio de Janeiro multimedia artist Muti Randolph, widely known as a music club lighting expert. He designed the sleek, narrow volume to cantilever slightly at the front, and extend to the back by 35 metres.

As its name suggests, Bossa is influenced by Brazil's rich musical history and architecture, especially from the 1950s and '60s. In the restaurant, grey encaustic cement tiles clad the intimate space, with furnishings by such modernist legends as Giuseppe Scarpinelli and Sergio Rodrigues. Slats of freijó wood define the rhythmic striped balustrades of two spiral staircases,

while LED tubes embedded in the ceiling resemble anime speed lines. The space is doused with colour, via North African kilim carpets, and a vibrant wall tapestry by Rubem Dario. Externally, bamboo-like fins that pivot manually around metal tubes cover the entire building. A mix of powdered polymer and wood waste made by Lesco, they form an effective, and beautiful, brise-soleil.

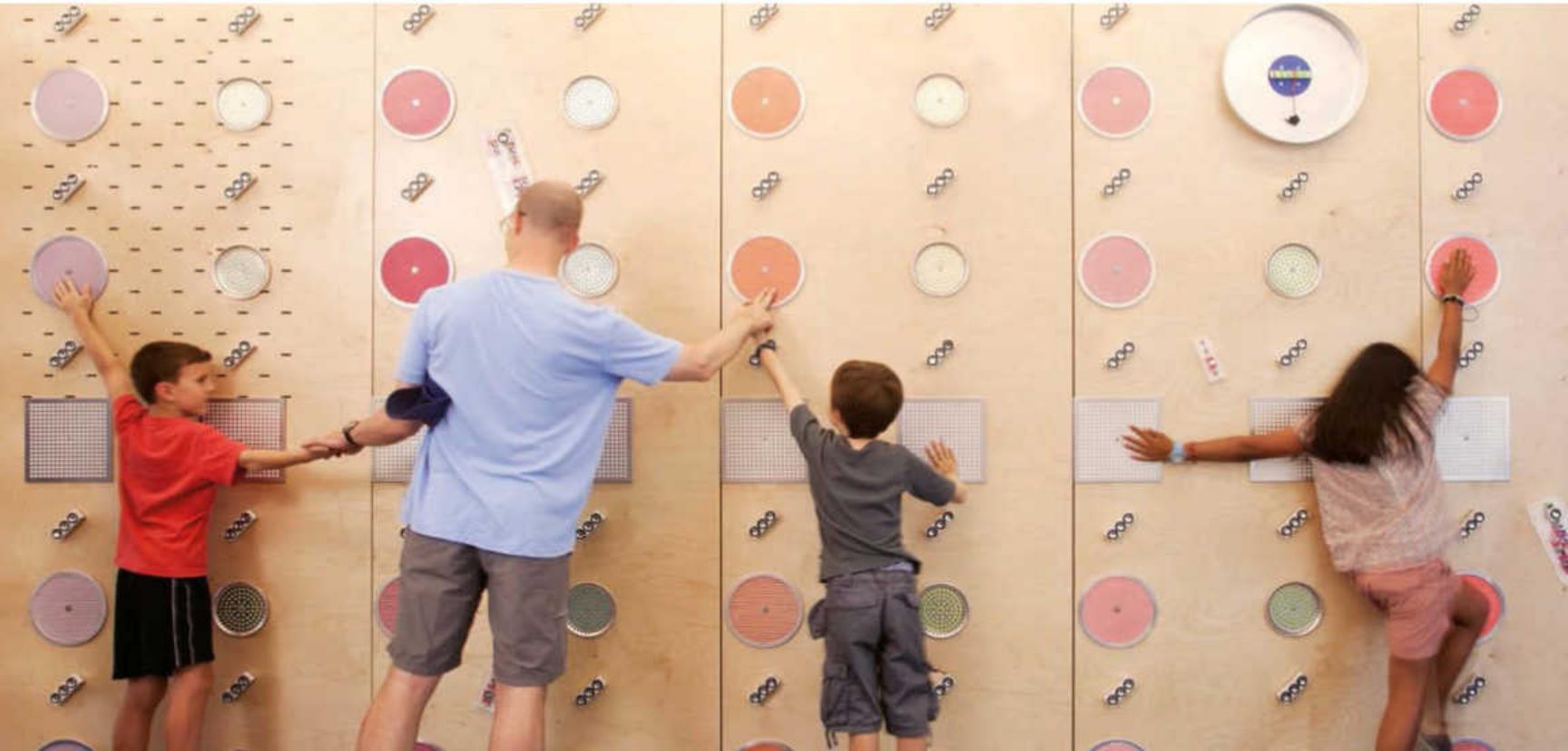
In his other job, Randolph shapes dance clubs through a mesmerizing audio mix, synced to millions of shifting hues. He found an opportunity to express those fleeting forms at Bossa, too. In the control and recording areas, the walls are stacked with acoustical foam cubes, mounted in an undulating pattern that swells into the room over a grid of CNC-milled MDF sheets. "Visually, this texture relates to the sound waves, and it works well acoustically," says Randolph. "I followed instructions from the sound engineer, but he had never worked with anything quite like it before." To give the pixelated wall even more presence, they are painted in five shades, a visual trick that gives the intimate spaces depth and drama. [AZ mutirandolph.com](http://mutirandolph.com)  
Bossa is located at Alameda Lorena, 2008, São Paulo, Brazil



↑ Display pegboards and worktables encourage visitors to create their own snap-together gadgets.

↓ A "musical Twister" wall lets people compose electronic tunes by collectively touching metal pads.

→ Visitors can leave their creations for others to remix, or buy what they've invented on the spot.





# LITTLEBITS STORE

An interactive retail shop for DIY electronics sparks the imagination

By Austin Macdonald / Photography by Raymond Adams

**"INVENTIONS TO STAY** and inventions to go" is the concept for LittleBits Store, the first retail venture for the wildly popular online startup LittleBits Electronics. The pop-up shop was designed by two Montreal studios, SSSVLL and Daily tous les jours, who turned a storefront in SoHo, New York, into a playful tool shed. The interactive space is designed to show what can be done with the snap-together components geared toward getting kids (or anyone) to build their own electronic gadgets.

Complete with pegboards and workbenches, the interior doubles as a lab for tinkerers to geek out together using the colour-coded DIY circuit modules. "People are often afraid of the blank canvas," says Mouna Andraos, co-founder of Daily tous les jours, a studio best known for its interactive installations in public spaces. LittleBits has turned out to be an ideal client, since the shop, too, is all about getting people involved as co-creators. "The store is about walking visitors through the process of creating their own inventions or remixing someone else's. By the end of it, you're making something, and you didn't even realize a leap had to be taken," says Andraos.

Would-be inventors can then buy what they've made or leave their pieces behind for someone else to fiddle with. The floor plan is divided into

zones: In the front window, a perpetual-motion phrasal-template machine issues cheeky challenges to passersby. Inside, an area called Pick a Project displays completed inventions with step-by-step instructions. Meanwhile, the Makey Makey synth wall involves visitors in a Twister-like warm-up that uses the capabilities of the Synth Kit and sound and music Bits. The most traditional retail section, with Bits merchandised in a logical life cycle, begins with starter kits for kids aged eight and up.

Visitors get hands-on time to sink in to the inventor's mindset at four different tables. Each has a selection of props, like the electric guitar cut-outs that snap together with magnets to create a chain of musical Bits, available at the cacophonous Keytar table. "The store is like our studio. We were inspired by all the random stuff we keep accumulating, and how it keeps inspiring new projects," says Daily tous les jours co-principal Melissa Mongiat. "As much as we like building off of each other when we create, we're trying to have people at the store build off each other's ideas and inventions."

**AZ** [dailytouslesjours.com](http://dailytouslesjours.com)

*LittleBits Store is open until December 30 at 335 West Broadway Ave., New York.*

# WATCH TOWERS

Nine timekeepers that deliver rock-solid statements

Selection by Kendra Jackson  
Photography by Chris Chapman



## 1 **Marmor** by **Swatch**

From the Swiss brand's Exotic Charm collection. The faux-marble effect on the silicone strap and the face is contrasted by lemon-yellow hands. \$85, [swatch.com](http://swatch.com)

## 2 **Moltair** by **Nomad**

Samuel Wilkinson is the first designer to work with this new Scottish watch company. The coarse steel case sits on a black leather strap with aluminum block hands. \$370, [nomadwatches.com](http://nomadwatches.com)

## 3 **BN0171** by **Braun**

The German brand's trademark yellow second hand stands out against the stone-grey ceramic case and bracelet of this unisex watch. \$575, [braun-clocks.com](http://braun-clocks.com)



#### 4 Marble by AÄRK

Australian design firm Daniel Emma's first watch uses real Carrara marble for the face, paired with a calfskin leather strap. \$247, [aarkcollective.com](http://aarkcollective.com)

#### 5 Helvetica 1 Smart Watch by Mondaine

This limited edition watch looks like a classic analog timepiece, but it's app enabled with embedded fitness and sleep trackers, get-active alerts and other features. \$1,240, [mondaine-usa.com](http://mondaine-usa.com)

#### 6 HyperChrome Chronograph by Rado

Made of plasma high-tech ceramic, this super-light watch has the visual weight of polished metal. \$5,200, [rado.com](http://rado.com)

#### 7 Tube by Leff Amsterdam

Refined and industrial, Piet Hein Eek's wristwatch is an extension of his clock series. It features a stainless steel case finished in brass, silver or black. \$280, [leffamsterdam.com](http://leffamsterdam.com)

#### 8 V Series by Issey Miyake

This bracelet by Tokujin Yoshioka is made up of individually cut stainless steel links. The varied profiles reflect light at different angles, giving the illusion of stripes. Available through Titanium Marketing, from \$705, [issey Miyake-watch.com](http://issey Miyake-watch.com)

#### 9 AL5000 Series by Alessi

An update on Piero Lissoni's 2001 Tic watch. The soft-cornered face includes stopwatch and date windows. With a band in leather (left) or stainless steel (right). \$365 and \$430, [alessi.com](http://alessi.com)

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# MASTER ZUMTHOR

Even with no common language, protégé Gloria Cabral is gaining career-changing experience from the Pritzker-winning architect at his Alpine studio

By Ellen Himelfarb

Photography by Mark Latzel



↑ Gloria Cabral and Peter Zumthor at a project in Paraguay by her firm, Gabinete de Arquitectura.

↗ "I paint the paintings, but I need others to contribute so I'm not alone," says Zumthor who operates like an old-school master.

→ The studio is located in Haldenstein, Switzerland, a village of fewer than 1,000 people.





**FROM ZURICH**, it's two hours by train to Chur, first along the cottage-lined lakeshore, then through the Glarus Alps, which top out at 3,600 metres. Driving a further 10 minutes over the Rhine to the village of Haldenstein, we overtake fresh-faced cyclists in harem pants and topknots. I realize, as they pull up behind us at Peter Zumthor's grey timber home and studio, that they are part of the family here, interns who arrive each year at this remote location from around the world to help the Pritzker Prize-winning architect execute his often-quiet, low-slung structures.

The name Zumthor is often preceded by "recluse," denoting a man who works slowly, with years between masterpieces, and rarely far from central Europe. But the man who emerges from a dim concrete corridor, distributing handshakes and hugs, slight and sober in monochrome linen to match his salt-and-pepper brows, is no such thing. At his side, Gloria Cabral, the petite Paraguayan he has taken on as a right hand, is beaming.

Theirs is one of those odd-couple pairings that succeed, brilliantly, despite themselves. Backed by the Rolex Mentor and Protégé Arts Initiative, Zumthor selected Cabral from an international pool of up-and-coming architects to join him for a year in Haldenstein. The timing would

overlap with, among other projects, a new commission to design a tea chapel for a Catholic retreat in Namyang, South Korea, a rare venture to the East. When he travelled to Paraguay with Cabral during the program, she spoke no English. Today, at the end of her sojourn, she still hesitates, looking to the only other Spanish speaker for support. Two words she's sure of, she says, are "refined" and "elegant."

Happily, "there's no language needed. I don't have to explain," says Zumthor, sounding every bit the cult figure he has become among his devotees. "If Gloria smiles, or doesn't, I know what she sees. It's intensive work, and she just knows how to do it."

Participants from up to a dozen countries collaborate at any given time at Zumthor's compound, shaping, modifying and sharing experiences until the product is bigger than its constituent nations. The benefit for them is immeasurable: protégés get on-site experience, media exposure and a seat at client meetings. For the Basel-born architect, the advantages are less tangible, but as we hover around a model of the tea chapel in the sunlit courtyard, he speaks about the two-way flow of experience and culture, regardless of language. Even a master can learn and discover.

↓ The one-year internship was sponsored by the annual Rolex Mentor and Protégé Arts Initiative, which matches top cultural figures with budding international talents.

↘ A maquette of a South Korean tea house, now under way in the studio.



"This outfit is organized like a farmstead, like an old-style master class," he says. "I paint the paintings, but I need others to contribute so I'm not alone. They have input, but it's my painting."

The tea chapel – like his Kunsthaus Bregenz and Vals thermal baths, great triumphs of light and space – will be a sensory experience verging on the spiritual. It will appear to float atop a hill in the Korean retreat. The latest plan consists of two platforms, whose beauty lies in the repetition of the layered beams, arranged by Cabral following the precise calculations of her mentor. There are no walls between the individual tea cubicles, only slender columns. The timber-grid roof dapples the sunlight like lattice-work, and as the sun moves so, too, do the light and shadow.

"The tea ceremony is a sacred, beautiful form of hospitality, and that was interesting to me," says Zumthor, who was first asked to build a chapel, period. "I wanted to give it another dimension not constrained to religion." While touring the National Museum of Korea in Seoul, he noticed in every landscape painting a small outbuilding. "What's this place?" he asked the

curator again and again. "This is a tea house," she replied each time.

Zumthor's approach is more experiential, Cabral says, than Gabinete de Arquitectura, the experimental practice she runs in Asunción with Solanito Benítez and Solano Benítez, social activists who use modern architecture to help bridge the socio-economic divisions in their country.

"Architecture is 10 per cent talent, 90 per cent work," says Zumthor. "Each project deals with a new psychological and social situation. Gloria sees how I deal with it, and when she builds according to that, the project evolves. The design comes out of the construction."

"Pe-tah?...Pe-tah?" Zumthor smiles and slackens. His granddaughter toddles out of the house for a hug. It's time for lunch. Annalisa, his wife and true right hand, follows with their daughter. The interns break away from their screens. The scene resembles a family celebration of which we're all a part. Cabral says, "From the start, I felt like one of the team. I couldn't have been myself if I hadn't felt that way." And now, one year later? "I feel bigger. This program is just the beginning." [AZ rolementorprotege.com](http://azrolementorprotege.com)

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# INTERIOR DESIGN SCHOOLS: WHERE TO GO FOR WHAT

Interior design embraces the full spectrum of creativity, from orchestrating an inspiring space for a five-star restaurant to specifying door fittings to complete a minimalist house. Yet the discipline hasn't always received its due. Perhaps this is because it resides in a liminal creative niche, as architects and furniture designers often venture into interiors as well. Still, schools that teach interior design are evolving, giving students a more direct route into the profession. Based on our research and interviews with dozens of practitioners, we've identified eight top-ranking programs that are shaping the next generation of interior visionaries *By Elizabeth Pagliacolo*



**LOCATION:** 170 East 70th St., New York

**PROGRAMS:** BA, BFA, MA, MFA and MPS

**TUITION:** \$US915 per undergrad credit, \$US15,520 per semester for MFA

**JOB PLACEMENT RATE:** 92–94%

**NOTABLE ALUMNI:** Susan Nagle (Bentel & Bentel), Yiannis Vrousgos and Brooke Lichtenstein (Input Creative Studio), Yuan Yuan Ma (Tony Chi and Associates)

Anne Aristya's 2014 thesis is a hotel for 2025, complete with tent-like privacy pods.



WORDS TO LIVE BY:

*"An interior designer is aware of what's happening socially, politically and culturally. You have to look beyond the walled garden of the discipline."*

- Sergio Mannino,  
retail store designer, New York

## NEW YORK SCHOOL OF INTERIOR DESIGN, NEW YORK

### BROADEST PROGRAM OFFERINGS

THE NEW YORK SCHOOL OF INTERIOR DESIGN is devoted to preparing students for the profession, and its breadth of instruction makes its *raison d'être* clear. Located between Lexington and 3rd Avenues, the school offers four undergrad programs, from one to four years. In Basic, students develop a portfolio, while a BA in the history of interior design hones skills for careers in museums or design journalism. As well, NYSID houses five grad programs, which *DesignIntelligence* gave top marks in its U.S. rankings for 2015. In the two MAs dedicated to working designers, candidates choose an area of focus: healthcare interior environments, sustainable interior environments or interior lighting design. "No other college offers degrees in all of these specializations," says associate dean Barbara Lowenthal. Alumni can confidently dive into new careers; the job placement rate is well into the 90 per cent range.

The curriculum engages students in real-world projects, too. One class is at work on an exercise area for the rooftop of Gracie Square Hospital in New York. Online learning is also available, as part of a joint program with Sotheby's Institute of Art, as are study-abroad trips. Last summer, MFA students went on a two-week charette to Yunnan Province in China, where they embarked on the design of dormitories and outdoor spaces for a local high school.

For Anne Aristya, who graduated from NYSID last year, the small class sizes were key. "You get a lot of one-on-one time with the instructor, which leads to more in-depth learning," she says. Aristya now works for Gensler in Singapore. [nysid.edu](http://nysid.edu)

↑ Yuan Yuan Ma's thesis project is a bookstore inspired by an ancient Chinese fable.

↗ → NYSID's Graduate Center, in the Flatiron District, was designed by Gensler.



Renee Struthers' light fixtures at Kit and Ace in Winnipeg.



**LOCATION:** 66 Chancellors Circle, Winnipeg, Manitoba

**PROGRAM:** MFA

**TUITION:** \$4,540 full term

**JOB PLACEMENT RATE:** 90%

**NOTABLE ALUMNI:** Inger Bartlett (president of Bartlett & Associates), Catherine Dowling (professor at Ryerson University), Carolyn Lee (associate at KPMB Architects)



## UNIVERSITY OF MANITOBA, WINNIPEG BEST INTERDISCIPLINARY APPROACH

**PART OF THE FACULTY OF ARCHITECTURE**, the University of Manitoba's interior design program is unique in Canada, in that it offers the only Council for Interior Design Accreditation degree at the master's level. The two-year first-professional program is for those who plan to establish their own practice, or take on industry-related leadership roles in academia or journalism. Strategic thinking and entrepreneurship are emphasized. Post-professional, at one and a half years, is for those wanting to further their knowledge with more research-focused coursework.

"The list of illustrious alumni is long," says associate professor Lynn Chalmers of the department, which was established in the 1940s. Alumni include the late Robert Ledingham, who was well known in Vancouver for his modern-luxe homes and counted Arthur Erickson among his clients; and Carolyn Lee, an associate at KPMB Architects, who worked on the TIFF Bell Lightbox and other high-profile projects in Toronto.

Class sizes have remained small, with a dozen or so graduates each fall and as few as five in the winter term. The boutique scale allows students much more direct interaction with their pros. Last year, grads worked together on a proposal to re-envision a facility in Winnipeg used by the government to promote new technologies to industry. They reimaged the centre's technology showroom, seminar rooms, library and collaborative office space. [umanitoba.ca](http://umanitoba.ca)

### WINNING TRAITS TO GET HIRED:

*"We look for someone who's interesting to talk to, has travelled, and can balance pragmatism with intuition and lateral thought."*

— Mark Landini,  
creative director, Landini Associates,  
Sydney, Australia



## DOMUS ACADEMY, MILAN, ITALY

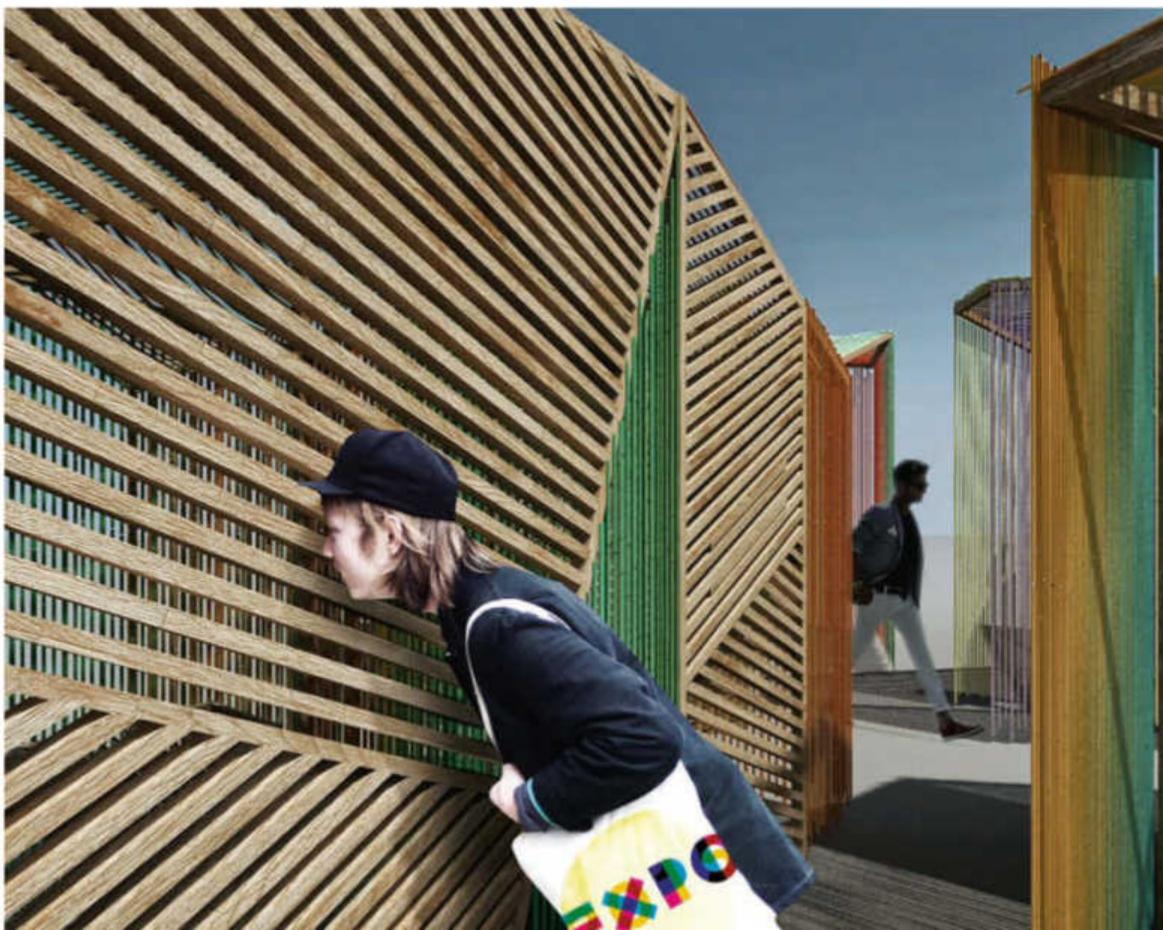
### BEST ALL-STAR FACULTY

IN 1982, THE DOMUS ACADEMY was established by the elite of the design world, including Alessandro Mendini and Andrea Branzi, and it has since nurtured generations of successful talents. Students still have front-row access to the most illustrious creative minds. Until 2014, Spanish furniture and interior designer Patricia Urquiola mentored the master's in interior and living design; since then, course leader Francesca Vargiu (along with the school's creative director, Gianluigi Ricuperati) has established the Metaphysical Club, where various luminaries – from curator Hans-Ulrich Obrist to designer-architect Italo Rota – give lectures, run workshops and introduce students to their professional networks. The program is heavily weighted toward collaborations with such major brands as Moroso, Agape, Alessi, Veuve Clicquot and Haworth, and special emphasis is placed on developing what the school describes as the “multidisciplinary Italian approach to space set-up and design.”

For Expo Milano, which ended in October, students worked with Haworth on pop-up office concepts; in another project, they developed a Chinese-inspired outdoor restaurant with tile brand Mutina. Other manufacturers have hosted scholarship competitions, such as Bitossi Home's recent Social Kitchen contest, where applicants were invited to design a convivial kitchen of the future. Winners will be announced in January 2016. [domusacademy.com](http://domusacademy.com)

↳ Inspired by Expo Milano, students came up with micro-architectures for serving international foods, in collaboration with tile brand Mutina.

**LOCATION:** Via Carlo Darwin, 20, Milan, Italy  
**PROGRAM:** MFA, 10 months  
**TUITION:** €16,990 EU students, €25,490 international  
**NOTABLE ALUMNI:** Christophe Pillet (product and interior designer), Ryosuke Fukusada (product designer), Anupriya Diwan (founder of Innovatio, New Delhi)



**LOCATION:** 342 Bull St., Savannah, Georgia (main campus)

**PROGRAMS:** BFA, MA and MFA

**TUITION:** US\$34,470 at U.S. campuses

**NOTABLE ALUMNI:** Chuck Chewning (creative director at Donghia), Benjamin Fay (former retail designer at JCPenney and Apple)



WORDS TO LIVE BY:

*“Everything starts with passion. There is nothing a team of passionate people who enjoy the journey cannot do.”*

– Sefer Çağlar,  
Autoban founder, Istanbul

## SAVANNAH COLLEGE OF ART AND DESIGN, GEORGIA TOP RANKED IN NORTH AMERICA

**“IN DESIGN, CONTENT IS EVERYTHING,”** says Khoi Vo, chair of interior design at the Savannah College of Art and Design. He’s speaking to the fact that SCAD packs a 55-hour overview of art and architecture history into its 180-hour BFA program. The courses include surveys in world vernacular architecture and western art. “To innovate, designers must be aware of what has come before them; and learn, adapt and re-appropriate methodologies that best solve a specific and current problem,” says Vo. “Students are exposed to history regarding all aspects of the built environment, from the large urban scale, to the human scale of furniture.” With campuses in Georgia (Savannah and Atlanta) and two overseas (Lacoste, France, and Hong Kong), the academic approach has kept SCAD in the running as a top-tier school, beating out institutions with much stronger name recognition, such as Parsons and NYSID. Despite the college’s location, far from a cultural mecca, *DesignIntelligence* has named its undergraduate program the most admired in the U.S. for four years in a row.

Practical skills are just as important as theory, and each campus is equipped with the latest 3-D printers, laser cutters and CNC machines. In third year, students team up with a studio from another creative discipline – fashion, industrial design, furniture, jewellery, for example – to work on a project with a corporate partner. Likewise, the Collaborative Learning Center brings together faculty and students from multiple disciplines to work with such brands as Disney, Verizon, United Colors of Benetton and the Gary Sinise Foundation to solve real-world problems. [scad.edu](http://scad.edu)

↑→ Called SCADpads, these small-living models – three of which were realized across the Atlantic campus – aim to create housing in underutilized parking garages.





"Pockets of the Interiors," thesis project by Gosia Rodek.

## PARSONS THE NEW SCHOOL FOR DESIGN, NEW YORK

### BEST PLACE FOR NETWORKING OPPORTUNITIES

FOR YEARS, Parsons has upheld a stellar reputation, and its interior design school has long ranked among the highest in the world. Located on 5th Avenue, it provides ample opportunity to develop high-calibre projects that go well beyond the campus. Students are expected to participate in such international competitions and events as the UN Mass Housing contest and the Venice Biennale; and to collaborate with NGOs and major corporate brands.

Last year, for a White House luncheon, students designed an installation made of discarded books, with 4,000 pages woven into a stage backdrop for Michelle Obama. This past spring, MFA candidates worked with the Pratt Institute on Housing the Homeless in NYC, to envision plausible design solutions to help the poor. The final projects, which were written up in the *New Yorker*, included a plan to turn disused shipping containers into housing communities; and a culinary school for people living in poverty. This fall, students are working with Monadnock Development on My Micro NY, a micro-housing concept that involves everything from crafting interiors with sustainable materials to designing the landscape.

Since 2009, Parsons has offered a postgrad program, as well as AAS degrees (associates in applied science). Next year, a new facility, the Making Center, will house traditional and state-of-the-art digital fabrication tools. [newschool.edu](http://newschool.edu)

↗ The school will expand its fabrication facilities in 2016.

↗ Students designed a stage for a luncheon hosted by Michelle Obama.

→ "Ingestion of the Interior," Kimberly Kelly's thesis project, examines how a room's design affects taste perception.



#### WORDS OF WISDOM:

*"Create like an artist, think like an entrepreneur."*

- Johnson Chu,  
founder of Johnson Chu  
Design, Toronto



**LOCATION:** 66 5th Ave., New York  
**PROGRAMS:** BFA, MFA, AAS

**TUITION:** BFA/AAS: \$US12,780 per term, \$US22,340 full term

**JOB PLACEMENT RATE:** 96% for AAS graduates

**NOTABLE ALUMNI:** Lee Gibson (designer at Nike), Anne-Mette Kroemark (designer for H&M flagship stores), Greg Diedrich (designer at Gensler)



# RYERSON UNIVERSITY, TORONTO

## BEST PLACE TO GET YOUR HANDS DIRTY

**THE STUDIO COMPONENT**, where undergrads resolve design problems both independently and through collaboration, is at the heart of Ryerson University's bachelor program. It's what makes this school in downtown Toronto one of the best in the country; that, and an impressive list of alumni, George Yabu and Glenn Pushelberg among them. The well-rounded curriculum covers art history, theory and business courses, and in third year students can study abroad through partner exchanges in Australia, England, Finland, New Zealand and Hong Kong, among other countries. In final year, they have the option to undertake an independent thesis that is reviewed by the faculty.

Getting your hands dirty also sets Ryerson apart. The program, which enrolls 100 freshmen each year, takes place in three facilities: the Design Centre and the Workshop, on site; and the Design Fabrication Zone (DFZ), off-campus. In this incubator, students in architecture and interior design explore digital fabrication collaboratively. Founded by faculty member Filiz Klassen and managed by architect Tom Bessai, DFZ is equipped with a three-axis CNC router, 3-D printers, laser cutters and a vacuum former, with robotic arms and 3-D scanners coming soon. In one real-life application, at Toronto's Bata Shoe Museum, students designed and fabricated a window display made up of wooden dowels mounted to a wall at various depths. Animated by pulsating light, the display evoked giant feet walking across the building's facade. [ryerson.ca](http://ryerson.ca)

↗ A colour-morphing display made by students for the Bata Shoe Museum in Toronto. → Grad Sally Pollock's concept for tiling an overpass in Toronto.



### WINNING TRAITS TO GET HIRED:

*"An openness to learn,  
a willingness to  
work in teams, a positive  
attitude and talent."*

— George Yabu,  
founder of Yabu Pushelberg,  
New York and Toronto



**LOCATION:** 350 Victoria St, Toronto

**PROGRAM:** BA

**TUITION:** from \$7,000,  
international from \$22,160

**JOB PLACEMENT RATE:** 75%

**NOTABLE ALUMNI:** Diego Burdi and Paul Filek (BurdiFilek), Elaine Cecconi (Cecconi Simone), Ashley Rumsey and Stanley Sun (founders of Mason Studio)



Inside the  
workshop  
at Ryerson  
University's  
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# UNIVERSITÉ DE MONTRÉAL

## BEST STUDIO EXPERIENCE

UNIVERSITÉ DE MONTRÉAL IS a relative newcomer to the field of interior design: its first class graduated in 2001. Since then, the faculty of four full-time professors, along with some 20 adjunct professors, has built a strong research and theory-based foundation, and it has expanded its offerings to provide more hands-on experience with basic yet essential fabrication tools. Students are immersed in real-world scenarios that require multidisciplinary collaboration. Delivered entirely in French, the three-year degree prepares them for the job market, or to pursue postgraduate studies at the School of Design.

Foundation courses are mostly academic, including those that take a historical look at interior design and architecture, in Quebec and beyond. In studio, students can acquire and hone problem-solving skills. This fall, Tiia Poldma, one of the full-time professors, is leading a group of 12 students on a project to develop universally accessible design that will improve lives for an aging community north of the city. It involves working directly with the borough and neighbourhood stakeholders. Last winter, the central project involved developing emergency housing ideas for Syrian refugee camps in Jordan, with the final studio projects presented at SIDIM, Montreal's annual interior design show. Real-world experience and exposure is what many students value most. "The faculty helps graduates find internships in third year," says Jessica Rivière Gomez, former grad and founder of Index-Design, an industry guide that helps link Quebec talent with manufacturers. "It was a great opportunity and a great help." [umontreal.ca](http://umontreal.ca)



# ROYAL COLLEGE OF ART, LONDON

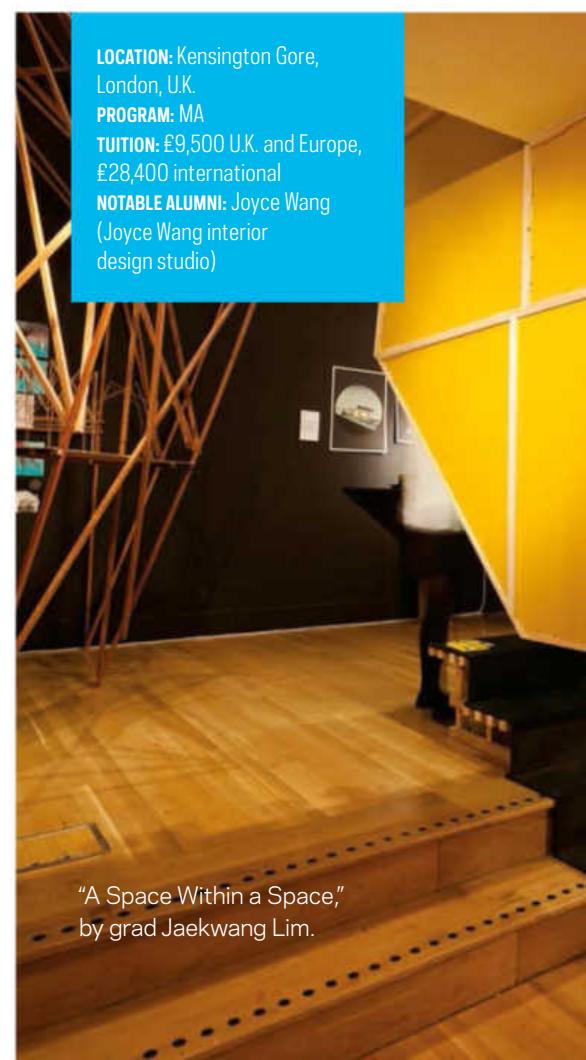
## MOST EXPERIMENTAL EDUCATION

WHEN IT RELAUNCHED its shuttered MA program in 2012, the Royal College of Art was looking to shake things up in interior design. Ab Rogers, who was dean at the time, wanted to change the profession's image as a "soft option" by introducing more rigour and experimentation. The school has undergone a host of leadership shuffles since then, and is now run by program head Graeme Brooker. Yet students are still thrown in to an engaging multidisciplinary environment where cross-pollination with other specializations, from textiles to ceramics, is the modus operandi. The upshot is that they get to devise an interior space down to the details, including door fittings and wayfinding graphics. In addition, they are expected to work against the grain by inventing new typologies for hospitals and hotels, along with less conventional interior types, such as submarines and pop-up shops.

In the three-phase MA program, students work toward a final thesis, and the year-end show is considered a key recruiting opportunity. "There's a lot of buzz around it," says Jaekwang Lim, who was hired last year by Perkins + Will right after he graduated. The college was also named top university for art and design in the QS World Universities Ranking for 2015. [rca.ac.uk](http://rca.ac.uk)

↗ The latest book by senior tutor Ian Higgins.

→ Project concept by Vanessa Gerotto



**LOCATION:** Kensington Gore, London, U.K.  
**PROGRAM:** MA  
**TUITION:** £9,500 U.K. and Europe, £28,400 international  
**NOTABLE ALUMNI:** Joyce Wang (Joyce Wang interior design studio)

"A Space Within a Space," by grad Jaekwang Lim.

**LOCATION:** 2900 Boulevard  
Edouard-Montpetit, Montreal  
**PROGRAM:** Bachelor of interior  
design (BDI), three years  
**TUITION:** \$1,147 in Quebec, \$3,515  
elsewhere in Canada, \$7,853  
international  
**NOTABLE ALUMNI:** Jessica Rivière  
Gomez (founder of Index-Design),  
Laurie Bedikian (co-founder of  
Samare), Frédéric Morin  
(designer at Inside Studio)



A high-tech concept  
for a medical clinic.



PHOTO BY LUCAS PAPARDO

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### Clive Wilkinson

Clive Wilkinson Architects,  
Los Angeles  
International Leader in  
Workplace Design  
Wednesday December 2,  
Noon to 1:00 pm



### Luiz Eduardo & Guto Indio da Costa

Brazilian Architecture &  
Design  
Thursday December 3,  
Noon to 1:00 pm



### Bill Browning

Terrapin Bright Green,  
New York  
World Leader on  
Biophilic Design  
Thursday December 3,  
8:00 am to 9:00 am



### Todd Saunders

Saunders Architecture  
Projects in Norway &  
Fogo Island, Nfld.  
Thursday December 3,  
4:00 pm to 5:00 pm

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# STOW AWAYS

Open shelving and closed cabinets to keep clutter contained, at home and at the office

BY KENDRA JACKSON



## 1 ZigZag by Driade

A relaunch of the original 1996 design, Konstantin Grcic's industrial shelving unit now comes in black, white or bronze metal, with fluorescent red clip-on bookends. Available in 88- and 201-centimetre heights. [driade.com](http://driade.com)

## 2 Hanging Bookcase by Codor

High-gloss reclaimed paperstone shelves are suspended in a frame of blackened steel for this bookcase, which can be made up to 1.2 metres tall. [codordesign.com](http://codordesign.com)

## 3 Panda by Cappellini

Paola Navone has reconnected with her Memphis roots in this series of cabinets in various heights. The laminate exterior uses an original pattern from the movement, and the cast aluminum feet are adjustable. [cappellini.it](http://cappellini.it)

## 4 Kyte Shelf by Kartell

Individually or grouped en masse, these thermoplastic techno-polymer wall shelves by Patricia Urquiola offer storage on a smaller scale. [kartell.com](http://kartell.com)

## 5 Court Yard by Lema

This handsome cabinet combines open storage with space concealed behind sliding wooden panels. Slender legs make the free-standing unit almost look as if it's wall mounted. [lemamobili.com](http://lemamobili.com)

## 6 Stack by Established & Sons

For this updated edition of their 2008 design, Raw Edges experimented with new colourways and unusual materials, such as felt, leather and Plexiglas. [establishedandsons.com](http://establishedandsons.com)

## 7 Domino by Herman Miller

The solid white ash interior of this mixed-storage unit was designed to hold everything from printers and files to binders and pens. Veneered on all sides in walnut, santos palisander or ebony, it can act as a divider in an open office. [hermanmiller.com](http://hermanmiller.com)

## 8 Stacked by Muuto

Julien de Smedt's modular system now comes in dark grey and walnut. The different-sized boxes, some open and some with backs, can be mixed and matched to suit any environment. [muuto.com](http://muuto.com)



#### 9 Randomissimo by MDF Italia

The two modules of this wall-mounted shelving system can be combined into any number of configurations. The powder-coated steel frame comes in matte white or graphite, with back panels in red, blue, yellow or black. [mdfitalia.it](http://mdfitalia.it)

#### 10 Denizen by Coalesse

Containing open and closed storage, this tower offers display, drawers, filing space and optional locks. Made of oak, maple, grey ash, cherry, walnut or teak veneer, with a brushed nickel or painted base. [coalesse.com](http://coalesse.com)

#### 11 Move by Matrix

This series of cubes can be joined to make a low table, a bookcase or a room divider. The steel boxes measure 31, 33 or 35 centimetres square, and are available open or with a back, with or without doors. [matrixinternational.it](http://matrixinternational.it)

#### 12 A23 Drawer by Miles & May

The rich walnut case of this dresser is contrasted with whitewashed walnut drawer fronts and matte black aluminum hardware. A companion piece to a five-drawer dresser and a nightstand. [milesandmay.com](http://milesandmay.com)

#### 13 Territory by Inscape

Units in five widths, from 80 to 240 centimetres, can be stacked up to four high. They include shelving, drawers, filing frames and upward-opening flaps. Along with providing ample storage, they're ideal for creating individual zones and privacy in an open office. [inscapesolutions.com](http://inscapesolutions.com)

#### 14 Kaari Shelf by Artek

Designed by Ronan and Erwan Bouroullec, this simple but sturdy wall-mounted shelving features five high-gloss black melamine shelves, rolled steel brackets and an oak frame. [artek.fi](http://artek.fi)

#### 15 Dreams by BD Barcelona

A pixelated graphic pattern makes a statement on this piece by Cristian Zuzunaga. Made of MDF, the surface, front and side panels are topped with printed tempered glass. It includes internal drawers and shelves, and it also comes in black or white. [bdbarcelona.com](http://bdbarcelona.com)

#### 16 Edge Credenza by Modus

Part of a series by PearsonLloyd, this sleek credenza with aluminum frame is available in four sizes, all of which coordinate with the fully customizable Edge desk system. [modusfurniture.co.uk](http://modusfurniture.co.uk)

# MADE FOR ORDER

From stand-alone pieces to built-in systems, clothing storage that suits every need



## 1 Prism Glass Cabinet by Glas Italia

Tokujin Yoshioka's stunning all-glass wardrobe is more like a display case for exquisite clothing. Bevelled edges and a mirrored floor reflect light throughout. [glasitalia.com](http://glasitalia.com)

## 2 Modernist by California Closets

This system features high-gloss white surfaces and hardware-free drawer and cabinet faces. Brushed aluminum frames and pale grey stripes on the backs soften the shiny white surfaces, while recessed puck lighting brings illumination where it's needed. [californiaclosets.com](http://californiaclosets.com)

## 3 Vestis by Ligne Roset

Wood, metal and glass converge in this sculptural clothes rack. Clear glass shelves sit at staggered heights within the grey-stained ash frame, and a slender mirror divides the hanging portion. [ligne-roset-usa.com](http://ligne-roset-usa.com)

## 4 Antibes by Boffi

As a walk-in closet or a traditional wardrobe, this system can be customized with hinged or folding doors, and internal elements that include shirt trays, shoe shelves, hanging rods and closed compartments. [boffi.com](http://boffi.com)

## 5 Cover by Rimadesio

A system of free-standing cabinets, these wardrobes are encased in glass on all sides. Recessed lighting gradually turns on when the swing doors are opened. Organizing features include shelves, drawers, hangers, shoe and tie racks and pull-out trays. [rimadesio.com](http://rimadesio.com)

## 6 Gravity Rack by Nomess Copenhagen

A single string anchored by two wall hooks keeps the bent metal tube of this hanging rack balanced so that it appears to float. [nomess.dk](http://nomess.dk)

## 7 Senzafine by Poliform

The customizable interior of this walk-in closet includes drawers in two heights, pull-out trays, handbag storage and hanging chests of drawers. Doors are available in leaf, sliding or folding versions, and the melamine exteriors come in such colours as white larch and walnut. [poliformusa.com](http://poliformusa.com)

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# OFF THE WALL

Panels, paints, finishes and other options for interior walls and ceilings

BY PAIGE MAGARREY



## PROJECT: CHAPULÍN RESTAURANT, MEXICO CITY

A WHIMSICAL ARRAY of materials merges history and modern aesthetics at Chapulín, a restaurant in Mexico City by Mob Studio and SAMA Architects. The mélange of cladding may seem chaotic, but that's exactly the intent. "The playful selection of materials emphasizes each area of the restaurant," says Mob's Ximena Bermeo, "and the warm textures and colour play a fundamental role on the walls and ceilings."

The main entry's curving hallway is a charcoal sea of 11,000 custom clay tiles, handmade by Oaxacan women in a ceramics workshop run by a local artist. The dark walls are offset by wooden planks on the floor and ceiling, which provide a baseline for the entire space. Moving into the bar and dining area, a sculptural ceiling in walnut and tzalam wood offers an abstract take on the pre-Hispanic pyramid.

"The greatest challenge was to project Mexican history and traditions in the materials and furniture," says Bermeo. "That's why the ceilings, furniture and details were made by master craftsmen. We analogized Mexican handcrafts and traditions, translating them into physical materials and colours." [samaarquitectos.com](http://samaarquitectos.com), [mob.com.mx](http://mob.com.mx)



## WOOD AND ALTERNATIVES

Inventive and sustainably sourced materials form dramatic walls defined by organic patterns and textures.

← **Alpi** Alpilignum Radiant veneer is made of Italian poplar, but with an ethereal addition: ultra-thin stripes of transparent polycarbonate that draw light through the material to create a subtle glow. The plastic striations can be customized to suit many applications. [alpiwood.com](http://alpiwood.com)

**Smith & Fong** From the makers of Plyboo bamboo flooring, DecoPalm is made using reclaimed palm lumber. The formaldehyde-free planks, measuring 15 centimetres by 1.2 metres, give a one-of-a-kind variegated look with a dramatic grain for statement walls or ceilings. [plyboo.com](http://plyboo.com)

**Windfall Lumber** Handmade Sabi cladding gets its name and appearance from the Japanese concept of *wabi-sabi*, accepting imperfections. Made of salvaged Douglas fir and hemlock from industrial buildings, the collection includes four styles that provide a rustic, weathered wall cladding. [windfalllumber.com](http://windfalllumber.com)

**YunTing Lin** Imagined as a replacement for structural materials such as MDF and moulded plastics, biodegradable nanocellulose fibreboard was devised by Royal College of Art graduate YunTing Lin. It's made of fermented nanocellulose, a non-toxic compound made from bacteria, and plant fibres that can be selected to create a chosen hue. The low-density version would work for acoustic or thermal insulation. [yuntinglin.com](http://yuntinglin.com)



## LAMINATES AND RESINS

Printable materials combine durability with versatility, in endless graphic motifs and even interactive patterns.

← **Arborite** The Montreal maker of high-pressure laminates has added eight new offerings to its Ink collection, by graphic designers Giona Maiarelli and Marina Sagona. The Greenguard-certified 4-by-8-foot segments share a bold style: wood grain Intariso, for example, combines different tones with the look of an inlaid grain. [arborite.com](http://arborite.com)

← **3Form** By layering its Varia Ecoresin recycled resin panels and adding high-resolution wood prints, the global company captures the visual depth of the natural material in the four new designs of its Woods series. For example, Barque's modern, angular effect evokes the surface of a

tree trunk. All four options come in white oak, grey oak, walnut and wenge hues. [3-form.com](http://3-form.com)

**Formica** Designed specifically for commercial spaces, the SurfaceSet collection of 35 laminates is organized into three palettes: two nature inspired, and a third called Saturate, created by Jonathan Adler. His 25 designs feature vibrant colours and modern interpretations of retro patterns. [formica.com](http://formica.com)

**Designtex** The Play Date system includes a digitally printed grid backdrop and a series of magnetic decals, both of which can be drawn on like a dry-erase board. Intended as a pleasant distraction for hospital waiting rooms, the custom magnets can be specified for wayfinding or games. As well, the impact-resistant wallcovering is easy to maintain. [designtex.com](http://designtex.com)

## PAPER AND PAINT

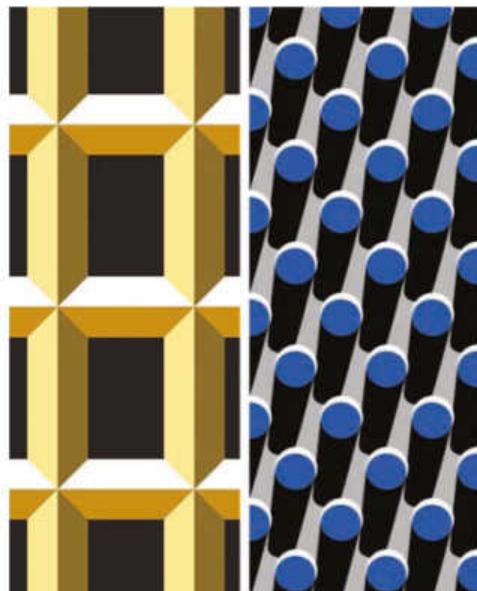
Classic influences define the latest wallcoverings, while next-generation paints adhere to all types of surfaces with outstanding durability.

**University College London** A team at UCL has developed a self-cleaning paint made with coated titanium dioxide nano-particles. Suitable for everything from glass to paper and even textiles, its non-absorbent nature allows water droplets to roll off surfaces, collecting dirt particles along the way. It performs even after being sanded, scuffed or scratched. [ucl.ac.uk](http://ucl.ac.uk)

**Benjamin Moore** Aura Grand Entrance paint, for doors and framework, is made with water-borne alkyd enamel that dries to an ultra-durable coating for indoors and out. Offered in a selection of hues specially mixed for front doors (like dark and dramatic 10 Downing Street and light blue Venetian Sky), the low-odour paint contains minimal VOCs. [benjaminmoore.com](http://benjaminmoore.com)

**Slate-ish** These one- or two-inch wide strips are handmade from layers of reclaimed paper that are pressed together. The resulting material resembles natural stone but is six times stronger and much lighter, making it suitable for ceilings, walls, floors and even fireplace surrounds. [slate-ish.com](http://slate-ish.com)

↓ **NXL Lab** For his Washi wallpaper, Dutch designer Piet Boon took inspiration from the look – as well as the durability and flexibility – of handmade Japanese paper. Available in shades of blue, grey and green, it has a lightness that gives the illusion of translucency. It comes in 48-centimetre-wide rolls, but can be specified in widths up to 3.15 metres for large-scale installations. [nxl.com](http://nxl.com)



↑ **Eley Kishimoto** The British design studio's first wallpaper collection includes a hand-screened collection of 12 motifs on non-woven papers, each 55 centimetres wide. *Trompe-l'oeils*, such as gridded Venice and shadowed Sun Loving Bollards, add a 3-D effect to flat walls. [eleykishimoto.com](http://eleykishimoto.com)

## PANEL PRODUCTS

Innovations in materials such as glass and gypsum merge pragmatism with design appeal.

↓ **Skyline Design** This past spring, the architectural glass-maker partnered with Patricia Urquiola to launch a collection of three abstract motifs: Cipher, adorned with plus signs; diagonally lined Overlay; and graph-covered Check. They can be etched, digitally printed, or manufactured using a combination of these techniques. [skydesign.com](http://skydesign.com)



**CertainTeed** Ecophon Advantage sound-absorbent fibreglass ceilings are made of 70 per cent recycled glass, with water-based paint and a VOC-compliant, plant-based binder. The fully recyclable material, which cancels out approximately 85 per cent of noise, is a cost-effective solution for large installations in schools, hospitals and other public buildings. [certainteed.com](http://certainteed.com)

**Erthcoverings** The Canadian brand has launched the Dimensional Stone series of natural limestone veneers, in various sizes and two thicknesses. The brick-like finish comes in light grey Denim and off-white Seaside, suitable for exterior cladding, as well as interior applications on fireplace surrounds or feature walls. [erthcoverings.com](http://erthcoverings.com)

**Baresque** The Australian manufacturer is entering the North American market with Zintra acoustic panels, in 2.8-metre-long sheets and a range of hues with subtle 3-D textures. At 12 millimetres thick, the polyester covering provides a noise reduction coefficient of 0.35, and it's

simple to install: it can be trimmed with a carpet knife and affixed to a wall, ceiling or screen with contact cement or liquid nails. [baresque.com.au](http://baresque.com.au)

↓ **Modulararts** Linen has been added to the InterlockingRock line of sculptural wall panels. The clip-together segments feature wavy 3-D forms that cast dramatic shadows, and the 81-centimetre-square units incorporate a resilient fireproof foam core that reduces overall weight by almost 50 per cent. [modulararts.com](http://modulararts.com)



# LIQUID SPACES

**Book by Sofia Borges, Sven Ehmann and Robert Klanten**  
**Gestalten (hardcover, 256 pages)**

**IN FRANKFURT,** Tobias Rehberger uses dazzle camouflage and moiré patterns to disorient visitors at his solo exhibition. In Milan, DGT Architects suspends 80,000 gold watch base plates to create a shimmering realm. And in Barcelona, Penique Productions shrink-wraps a monochromatic room using a deflated giant orange balloon for maximum drama.

In *Liquid Spaces*, there are (thankfully) no diatribes to expound colour theories, spatial analyses or material explorations. Save for a brief preface by editor Sofia Borges, there are simply 250 pages splashed with large photographs of permanent and temporary interiors and installations: contemporary, spectacular, immersive and experimental. The eye candy in this book induces an acute case of fear-of-missing-out.

These otherworldly spaces range from exploratory exhibitions to functional fashion runways and retail backdrops. Divided into four chapters, the book sorts them according to their exemplary geometric aesthetics, ephemeral quality, theatrical sleights of hand or interactivity. At the centre of each project is an ability to draw crowds that don't just observe but participate in shaping the work, blurring the line between creator and audience. In some, visitors are suspended in dubiously secure installations, while in others they walk on graphic surfaces.

Although corporate executives and marketing gurus evangelize the value of immersive customer experiences, the spaces featured here offer inherently unique scenes to confound and attract. Moreover, many of the creatives behind them use unconventional, unexpected materials: black hot glue, plastic sheeting, pool noodles, straw, tracing paper. It's the projects using the simplest materials to transform a venue that are the most impressive.

*Liquid Spaces* is at heart a pretty picture book, but one that serves as a resource of inspiration for designers and proponents of experiential environments (executives, we're looking at you).

*Nina Boccia, a former associate editor at Azure, now manages the marketing and design team at the Design Exchange in Toronto.*

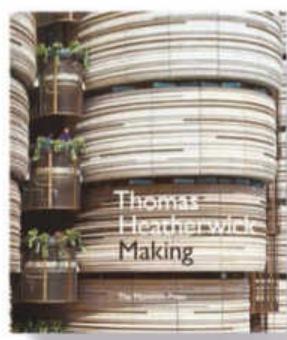


## Modern Ruin: A World's Fair Pavilion

**Film directed by Matthew Silva**  
**Aquarela Pictures (77 minutes)**

The New York State Pavilion of the 1964 World's Fair thrilled audiences with ideas of what lay ahead in the not-too-distant

future, predicting space exploration, cars kitted out with computers and other technological advancements. The *Jetsons*-worthy structure, including three UFO-like observation towers and a fibreglass-topped rotunda, was the brainchild of Philip Johnson, who promised that his pavilion would indelibly change the neighbourhood. But as the city's "master builder," Robert Moses, states in archival footage at the outset of this film, "World's fairs, as a rule, are ephemeral." Fifty years on, the lustre has worn off, and the once-inspiring Tent of Tomorrow stands derelict. Directed by People for the Pavilion co-founder Matthew Silva, *Modern Ruin* is a tribute to the lasting memories the fair instilled in those who crossed its terrazzo floors, and to the preservationists who are pushing to make this feat of architecture once again stand proud. BY KENDRA JACKSON

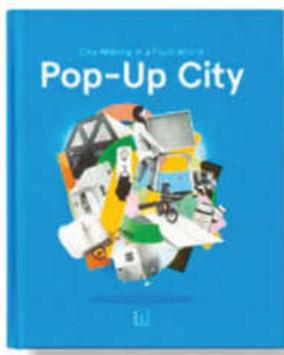


## Thomas Heatherwick: Making

**Book by Thomas Heatherwick and Maisie Rowe**  
**Monacelli Press (softcover, 640 pages)**

Nearly one billion people watched the opening ceremonies of the London Olympics in 2012. For many, the headline-

grabbing cauldron, assembled into a ring of fire one torch at a time, was their first exposure to Thomas Heatherwick's work. Three years later, he has become an architectural juggernaut, on par with his British colleagues Dame Zaha Hadid and Sir Norman Foster. This massive monograph brings together 140 projects of his 25-year career, from the largest – his plan to build a Garden Bridge over the Thames – to greeting cards no bigger than a postage stamp. Each illustrated example is introduced by a question: "How can a building represent a nation?" was the one that led to the U.K.'s bristly Seed Cathedral pavilion at the Shanghai World Expo 2010. Such inquiries speak to an explorative approach; it's impossible to flip through the remarkable projects of *Making* without appreciating Heatherwick's ability to see the world as a playground of ideas. BY DAVID DICK-AGNEW



## Pop-Up City

Book by Jeroen Beekmans and Joop de Boer  
BIS Publishers (hardcover, 290 pages)

Here today, gone tomorrow: the trend toward pop-ups is moving fast, sweeping up artists, restaurateurs, retailers and even ordinary people in its wake. In 2008,



### Top picks from Sebastian Herkner

Industrial designer

**Listening** One of my favourite albums is *Trans-Europe Express* by Kraftwerk. I went to a concert at Neue Nationalgalerie in Berlin this year, and the music sounded as timeless and classic as ever.

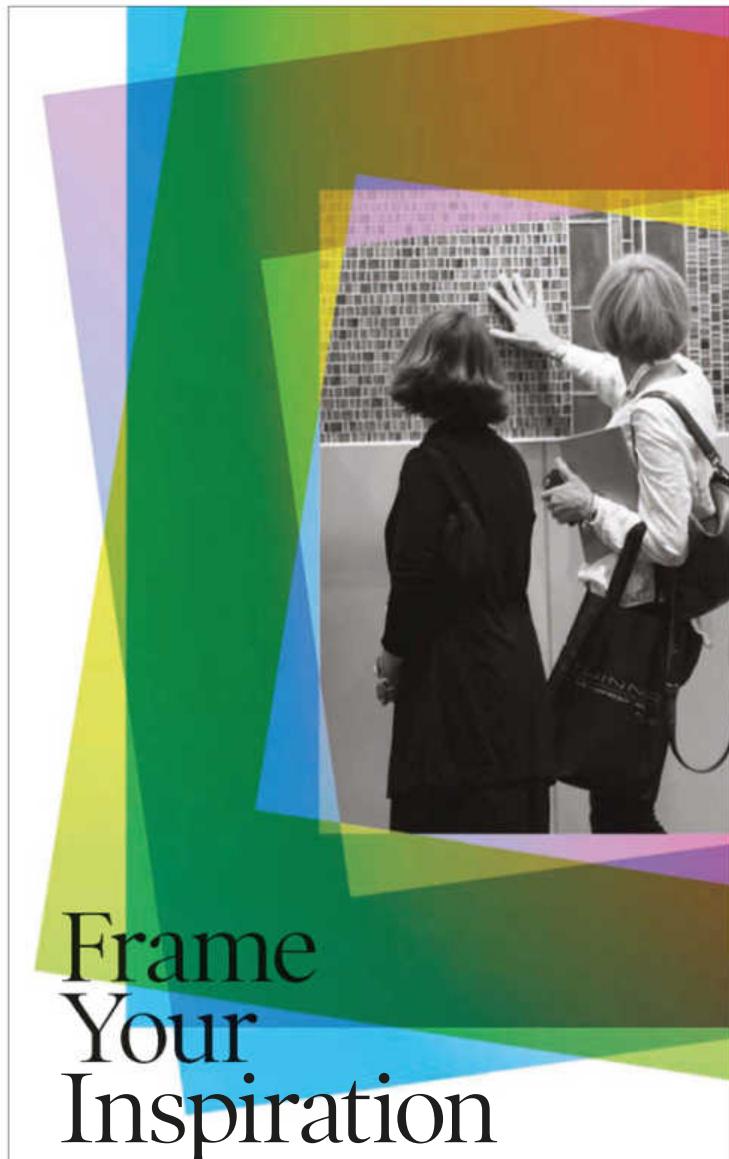
**Watching** I liked *Dogville* by Lars von Trier so much. The idea of the setting without real houses and objects is unique, and it pulls you farther into the fantasy. This movie proves that you can generate excitement with minimalism.

**Reading** As part of my morning routine, I read two German daily newspapers, *Süddeutsche Zeitung* and *Frankfurter Allgemeine Zeitung*. It's the best way to get informed on important social issues, which are always an inspiration for my work.

AS TOLD TO DAVID DICK-AGNEW

the authors started *popupcity.net* to document examples of temporary structures around the world. They contend that such installations signify the start of a paradigm shift toward "flexibilisation," which emphasizes the need for adaptability in cities changing faster than ever before. Their crowd-funded hardcover collects many of these case studies: a street artist's lean-to behind a billboard, Ikea's flat-packed refugee shelters, a parasite theatre in an outdoor stairway, an independent zine kiosk, a 3-D printing studio on wheels. These provide a jumping-off point for discussing broader issues of urbanism and the small acts that often define city life. In an age of hyper-connectivity, it's understandable that we're not so rooted in one place anymore. This hefty volume chronicles that temporary spirit – ironically, in a very permanent medium.

BY CATHERINE SWEENEY



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## AND THE WINNERS ARE...

In February, **Zaha Hadid** will become the first woman honoured with the Royal Gold Medal from the Royal Institute of British Architects. The trailblazer established her practice in London in 1979, and she became the first female recipient of the Pritzker Prize in 2004. World renowned for her curvaceous buildings (which often prove difficult to realize, as with her recently scrapped Tokyo stadium) she has also put her stamp on products from furniture to footwear.

In September, French architect **Dominique Perrault** was awarded the prestigious Praemium Imperiale. Most recognized for his home country's National Library, he is also responsible for Berlin's Velodrome and Olympic pool. The Japanese imperial family bestows the annual award in the categories of architecture, painting, sculpture, music and theatre/film.

An eye-inspired optometry office, by Toronto architect **Tania Bortolotto**, was the big winner at this year's ARIDO Awards, presented by the Association of Registered Interior Designers of Ontario. In addition to the Award of Excellence, she picked up one of the 21 awards of merit handed out in September. Among the other honourees were **Mason Studio**, for its Village Juicery; and **Quadrangle Architects**, for two projects, including the renovation of a 19th-century Toronto warehouse, at 60 Atlantic Avenue. [arido.ca](http://arido.ca)

Quadrangle was recognized for the same renovation at the Toronto Urban Design Awards during a gala at the city's art deco dance hall, the Palais Royale.

Among 13 Awards of Excellence winners was Winter Stations, an installation series that promotes community engagement during the colder months.

**Ferris + Associates, RAW Architects** and **Curio** share the award with the inaugural year's participants, including **Lily Jeon** and **Diana Koncan**, who earned their own TUDA with their Snowcone submission. [toronto.ca](http://toronto.ca)

The first City of London Building of the Year prize has been awarded to the tower known as the Cheesegrater. Completed last year, the distinctive, wedge-shaped skyscraper was designed by local firm **Rogers Stirk Harbour and Partners**.

## MOVERS AND SHAKERS

The Royal Architectural Institute of Canada has a new executive director. **Jody Ciuffo**, executive director of the Canadian Housing and Renewal Association, takes over in December, relieving interim director Bruce Lorimer, who stepped in following Ian Chodikoff's departure in June.

Belgian architects Kersten Geers and David Van Severen, of **KGDVS**, will curate the next edition of the Biennale Interieur, to be held next year in Kortrijk, Belgium. The pair promises a major architectural focus surrounding Kortrijk Xpo, a venue they're well acquainted with, having added a hall and covered walkways to the complex in 2009.

Layer, the rebranded studio of London industrial designer **Benjamin Hubert**, has officially launched.

This marks what could be a major shift for Hubert: after working with such brands as Moroso, Ligne Roset and Menu, he is now interested in working on more personal projects, with inaugural projects that include a donation box for the British cancer charity Maggie's Centre.

Kevin M. Kudo-King is now a partner in Seattle architecture office **Olson Kundig**. Nineteen years after coming to the firm as an intern, he joins Jim Olson, Tom Kundig, Kirsten R. Murray and Alan Maskin as a co-owner. During his time at the firm, he has worked on a broad range of projects around the globe, specializing in residences for art collectors.

Hernan Diaz Alonso, **SCI-Arc**'s new director, began his tenure this fall by announcing John Enright as his vice-director and chief academic officer. Enright had served as undergraduate program chair since 2010, a position that will now be taken over by fellow faculty member Tom Wiscombe. Also promoted was Elena Manferdini, now graduate programs chair.

## ON THE BOARDS

An annual scholarship has been established by Toronto's **LGA Architectural Partners**, to benefit Aboriginal students entering Laurentian University's School of Architecture in Sudbury, Ontario. The firm's recent work on a new building at the school helped to plant the seed for the Rya and Eric Levitt Memorial Award, named for founding partner Janna Levitt's parents. The first endowment will be handed out in 2016.

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## Lifted spirits

The future has arrived, and so has the perfect glass to toast it with

Doesn't it feel as if we're now measuring the pace of technological advancement in nanoseconds? The temporal gap between dream and reality is shrinking. The category-crushing gadget you dreamed up at breakfast might be obsolete by lunchtime. To stay ahead of the game means devising far-fetched solutions for problems that seem decades away.

Faced with this breakneck climate of innovation, the only sane riposte is to take a breather and enjoy a cocktail. London's Open Space Agency did just that...and then (perhaps feeling a bit tipsy) partnered with the Ballantine's Scotch brand to design a forward-thinking vessel for sipping hooch in outer space.

Sure, we already have devices to consume liquid in microgravity. But Open Space Agency is designing for a future world where businessmen crave heightened aesthetic pleasure aboard their Virgin Galactic red-eye to Titan. Agency founder James Parr calls this the "spacefaring civilization."

The Space Glass is constructed from 3-D-printed thermoplastic, transparent so we can appreciate the Scotch's amber hue. The whisky is loaded in via a one-way valve in the bottom of the cup, and a helical channel curves around the inner wall, pulling the drink upward to a spout. Scent molecules – of honey, clementines and licorice spice, in the case of Ballantine's special space batch – aerate through a dome on top. The rounded rose-gold base fits

snugly into the palm, warming the liquid through body heat.

Who can say when our civilization will launch interplanetary tourism? Until it does, the Space Glass will be waiting for us; it has already been microgravity tested at a 146-metre drop tower in Bremen, Germany. And Ardbeg and Suntory have recently run trials aboard the International Space Station to study how their brands age in space. It's one small sip for man, one giant swig for mankind.

*Contributing editor Andrew Braithwaite drinks Bulleit bourbon from thrift-shop tumblers at sea level, in San Francisco.*



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